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The Paratexts of Erotic Translation: *Lady Chatterley's Lover* and *Lolita* in China

Abstract: There is an increasing awareness that a translation product is composed of both the textual part and the promotional materials so that it is commercialised and socialised based on the market demand and the profile of the publisher. As a mediation between the readers and the translated text, the promotional materials, known as paratexts, can be very influential in familiarising consumers with the product, indicating the genre of the text and determining the target readership. While they play an essential role in managing how readers perceive the translation before they begin the book, they also reflect the publisher's and the other producers' voices in depicting the product based on its position in the social context as well as their assumptions about the preferences of the market. Thus, a study of translational paratexts allows us to observe the participation of different social agents and institutions in the process of production as well as their joint efforts to make the product more readily accepted by the target culture. In addition, the heterogeneous nature of paratexts generates additional reflections on research methodologies, such as the integration of the visual material analysis in the field of translation studies.

In terms of research objects, Chinese translations of *Lady Chatterley's Lover* and *Lolita* are selected as appropriate materials for case studies due to the fact that these two controversial works have received a great deal of attention from both the general public and the translation field in China since their publication. The long history of translation and retranslation of these two works makes them ideal for a diachronic study observing how the translation field and publishing industry have changed in the past several decades in China. At the same time, their controversial nature highlights the struggles and

compromises of the publishers due to the socio-political context.

Keywords: translation paratexts, *Lady Chatterley's Lover*, *Lolita*, erotic translation in China, sociology and translation

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Introduction

Uncovering the cover

When we are asked to give our comments on a book, what factors are included in our evaluation of the reading material? Or when we are browsing in a bookshop as a customer, how do we select the item that interests us on the shelf? It goes without saying that we do not need to finish reading the entire book to be able to decide whether to purchase it or not. In fact, our story with a book starts from the moment we “notice it, move through space to make contact” then proceed to make “an interpretation of its contents” (Henderson, 2015: 177). Physical senses, including sight (what colour is the book? What can be found on the book cover?), touch (what is the paper quality like? Is it a paperback or a hardcover?) and smell (many people do claim that they like/dislike the smell of fresh print), are actively influential in our interpretation and selection of a book. With the realisation that people’s perceptions of a book are controlled by more than one physical sense and are “coloured by culture” (Henderson, 2015: 177), producers (publishers, editors, etc.) put a lot effort into the design of the book cover to effectively attract the target readers.

Meanwhile, when books are presented as commodities in a book store or an online shop, they are selected by consumers through two basic purchase habits: impulse purchase and planned purchase. When the decision to buy the item “was made in the store” (Cobb and Hoyer, 1986: 385) and “the buying action was undertaken without a problem previously having been consciously recognised or a buying intention was formed prior to entering the store” (Engel and Blackwell, 1982: 552), the consumers’ (readers’) attention is very likely caught by

the package when they have no or very little prior knowledge of the product (the book). This situation could happen when the consumer is simply selecting a book for entertainment. By contrast, planned purchases may happen more when readers are looking for some materials for serious reading or even academic study. In this case, consumers are less likely to be influenced by behaviour of retailers in the store environment (Cobb and Hoyer, 1986) because they “buy solely on the basis of performance and are more certain of their choice” (Cobb and Hoyer, 1986: 404). Consumer behaviour is manipulated by the producer on the micro level as the influence of socio-political and economic power infiltrates the process and the end product.

The physical presentation of the text, or the paratexts, which include the title/subtitle, the cover image, the preface, the postface, etc. are working as a threshold between the work of the translator and the market in the socio-historical environment (Genette, 1997). They not only serve to package the product, but also perform a service that promises the consumer a particular kind of reading experience. Consequently, the customer’s “feelings and thoughts about the service contribute to an image in the customer’s mind that is synonymous with the brand” (Gronroos quoted by Hulten, 2011: 257). The paratextual design of a book is the result of the publisher’s marketing strategy and it reflects the publisher’s construction of its own image. There is no doubt that the paratexts designed by an educational publisher would be very different to those by an entertainment publisher even if the contents are the same. Meanwhile, readers from varied educational and social backgrounds will also make their decisions based on their personal preferences and reading purposes.

The mutual selection process between the readers and the book suggests that we do judge a book by its cover as the book is designed to serve its privileged readers. This judgement can occur

within several seconds when the paratexts highlight certain aspects of the text and deliberately silence others. This interaction between the product and the consumer is manipulated by the producer who is influenced by its rooted cultural context. Rather than being a mere threshold, paratexts are more performing as microcosms of the struggles and negotiations between multiple parties at a particular historical moment. Thus, the scrutiny of paratexts of any book can provide us with numerous messages that contribute to the contextualisation of its production.

When it comes to the production of translated texts, the paratextual struggles intensify as the acceptability of a foreign text in the target culture remains unknown before its publication. Therefore, the paratexts have to shoulder the burden of easing the tensions caused by the collision of two cultures. These struggles are experienced more by producers whose texts contain morally debatable topics, such as eroticism, violence, political conflicts, etc. and this is also where my interest arises. Unlike readers who can ignore the parts in the text that do not agree with their moral system or reading preferences, translators and publishers are normally left with no choice but to interpret and present these sensitive materials based on their assumptions of the expectations of the market and the socio-political environment of the target culture. To make the situation more complicated, the paratextual filtering of morally compromised materials is also intertwined with a pursuit of commercial value since the published text is also a commodity. The engagement of multiple motivations for publication leads to the appearance of many interesting features in the paratextual design of the research objects.

When the translated text is considered as a socialised and commercialised product with the translator and the publisher being its co-producers, a product-oriented study can progress from the linguistic

and cultural level to the sociological level that involves the consideration of multiple social factors, such as the political, economic and historical conditions of production. When textual analysis concentrates on the micro linguistic profile of the text and sociological study is used to observe phenomena on the macro level, paratextual analysis can perform as a gap-closing study as it visualises how the macro social condition can be reflected in the micro decisions made by the publisher and the translator. At the same time, many of the paratextual elements are indicative of their contributors (such as the publisher's preface, the translator's postface or the allographic preface) so that the researcher is made aware of the owners of the voices behind these paratexts. Compared to the situation in textual analysis where the reader normally has no way to know concretely from the textual features the percentage of a publisher's influence on the production of the text, it is easier for the researcher to understand from the paratexts the attitude of different participants (editors, translators, critics, etc.) based on the words they say or the image they present of the book.

With this general picture in mind, this research is structured to analyse the paratextual features of Chinese translations of *Lady Chatterley's Lover* and *Lolita*. Being morally challenging and commercially tempting, these two works have received intensive attention from the general public, the authorities and members in the literary field since their first publication in China. Over the years, the paratextual design of the translations and retranslations changed dramatically with some of them challenging the border between erotic literature and pornography. At the same time, the paratexts of one book can reveal inconsistent features of different angles of interpretation. As the contributors raise their voice and target different groups of readers, they (un)consciously present a resistance to the reductive and cultural stereotyped interpretations of these two books. These voices are

gradually integrated into the readers' perception as well as the publisher's depictions of these two controversial translations in different socio-cultural contexts.

As the words "pornography" and "eroticism/erotic works" are repeatedly used throughout this thesis, it may be helpful to discuss briefly what is meant by these two terms in distinguishing different ways of presenting sexually explicit materials. It should be pointed out that it is unrealistic to try to come up with a fixed definition of these two terms. Reflecting human nature and shaped by varied cultural environments, the specific definition of pornography or eroticism will vary from one context to another.

Connotatively, the word pornography is a negative reference to sexually explicit materials while erotic is more neutral, even positive, and personal. When the word pornography is used, it generally invites people to condemn something as debauched and disgraceful. At the same time, pornography is used as a legal term in describing cultural products that contain explicit descriptions or presentations of sexual behaviour. In the case of erotic, the degree of explicitness is a more personal evaluation since some people can claim to be sexually moved by something with a low degree of sexual explicitness.

To view these two words more specifically from a consumer's perspective, it is suggested that "eroticism is the action that transgresses, through its superiority, the sexual taboo, by using culture as a method of freely self-developing the Eros rather than repressing it" (Schussler, 2013: 855) while pornographic products offer consumers reductive presentations of sexual behaviours, limiting their imagination of this part of human nature (Schussler, 2013; Poynor, 2006; Allison, 2009). Thus, one of the major differences between these two terms is their degree of predictability in how they present intimacy. When sex-related behaviours are displayed through "a working mechanism built

on the specificities of the pornographic apparatus” (Poynor, 2006), the output provides consumers with more predictable pleasure so they can know what to expect from pornographic products. It has been observed by some social researchers (McKee, 2005; Emmers-Sommer, 2018) that much of the mainstream pornography (heterosexual pornography) follows the same pattern, in which the man’s sexual appetite is the one that is fed by one or more women in the material. This kind of rendering of sexuality is likely to lead consumers to confine their imagination of sexual relationships to the domination of the female by the male, as well as the objectification of the sex organs.

Most of the erotica, such as *Lady Chatterley’s Lover* and *Lolita*, are not created based on certain sexual scripts for the purpose of sexual arousal and predictable entertainment, nor do they particularly target male or female consumers. Although there are sexually explicit materials in these novels, it is obvious that the purpose of creation is not restricted to the presentation of these materials. In fact, some writers of these novels would utterly reject being categorised as creators of pornography, for example Nabokov who pointed out that “‘pornography’ connotes mediocrity, commercialism and certain strict rules of narration” and “action in pornographic novels has to be limited to the copulation of clichés” (Nabokov, 1956). Compared to pornographic products, erotica certainly show less concern with the commercial benefits brought by the consumption of sexually explicit commodities for the purpose of mere entertainment.

In analysing different kinds of paratextual elements that involve both textual and visual materials, this research has made an attempt to combine multiple research methods, such as Genette’s methodology in paratextual analysis, Rose’s theory in visual material analysis and other methods in textual analysis, to make it possible to deal with paratexts of various formats. When the paratextual data are

preliminarily processed by these methodological procedures, they will be further studied under Bourdieu's sociological theory of cultural production. In this process, the theories consulted by this research will be reviewed and modified specifically for translation studies and I am also going to test their applicability when they are employed to deal with translational issues.

This research is concentrating on the discussion of the following questions: how specifically do translational paratexts negotiate with the cultural context and how are the producers' intentions revealed? In the translation of morally challenging materials, what strategies are adopted by the producer to avoid cultural criticism and achieve success at the same time? When considering paratextual analysis in terms of translation studies, how can we know what position is occupied by the translation field in society through the analysis of paratexts? What methodological and theoretical inspiration can this research bring to the field of translation studies?

The book covers of (re)translations of *Lady Chatterley's Lover* and *Lolita* are the place where readers' first physical and emotional contact with the text happens. As the covers substantify the images of the textually depicted characters and modify readers' impressions of the texts through redesigning them multiple times over the last several decades, they, as bearers of cultural demands, are also imprinted with socio-historical features. When we are dealing with the paratextual projections of the cultural context of production, we are also provided with an opportunity to uncover the social factors that impact on the interpretation, legalisation and commercialisation of a translation product.

Lady Chatterley's Lover and Lolita in China

As research that aims to observe the diachronic changes in

translation products and perceive how a target culture is ideologically influenced by the (re)introductions of foreign works, especially those that confront mainstream ideological or political systems, Chinese translations of *Lady Chatterley's Lover* and *Lolita* are two ideal research objects: they were retranslated multiple times in the past and the appearance of these retranslations is accompanied by major social changes after the May Fourth Movement in 1919 until today. The first translations of *Lady Chatterley's Lover* (translated by Wang Kongjia and Rao Shuyi) published in the 1930s are two of the earliest introductions of erotic texts in contemporary China and were followed by the publication of more than 10 retranslation versions of *Lady Chatterley's Lover* and *Lolita*. During this process, Chinese society went through several major changes, including the Golden Decade (1927-1937) in the Republic of China, the cultural dependence yet political isolation of Mainland China and Taiwan (after 1953), the cultural exchanges between Mainland China, Hong Kong and the Western world (the 1950s onwards), the Great Proletarian Cultural Revolution (1966-1976) and the post-revolution period (the 1980s), the developing but chaotic period in the 1990s and the new era in the 21st century. The contextual features being captured by the paratextual designs of each translation function as a bellwether of the struggle for control of mainstream ideology, the status of the translation field and the pursuit of economic success or peer recognition at different times.

Additionally, the controversial reputations of these two works and their social influence in China are also factors that motivated me to select them as research objects. When these two works became the centre of debate after their publication both in the source culture and the target culture, due to their erotic content and morally challenging topics, the conflicts between the mainstream ideology and social taboos can be more obviously revealed than in works on neutral topics.

Consequently, the producers' manipulations of the readers' perceptions of the book, especially their efforts at self-censorship to avoid cultural condemnation, are more clearly illustrated. When the conflicts between the producer's pursuit of commercial profits or social recognition and the socio-political restrictions are magnified by the paratexts of these works of eroticism, the researcher is offered better opportunities to observe how social agents interact with the contextual elements and how these interactions can be transcoded by the physical presentation of the translated text.

The significance of the translations of these two works is not restricted to an arcane research level. Over the years, they have left a long-term impact on Chinese culture and language. The social depictions of *Lady Chatterley's Lover* have changed several times in history with each of them leaving behind great legacies for readers in later ages. For example, it was regarded as a serious literary work for social enlightenment in the 1930s while it was promoted as pornography after the 1950s in Hong Kong and Taiwan. When many literary works were condemned as poisonous to people's minds by the authorities during the Great Proletarian Cultural Revolution, *Lady Chatterley's Lover* was one of the most popular choices for hand-copying and secretly survived as an underground literary work. Later retranslations and republications of this work were inevitably overshadowed by the previous cultural labels while they also struggled to redefine this work through repackaging and reinterpretation. For a long time, the degree of social acceptance of *Lady Chatterley's Lover* was "a standard to measure the degree of open-mindedness of Chinese readers" (Chen Xiaoping, 2014).

Although the translation of *Lolita* was not carried out until the 1960s in Taiwan and the 1980s in Mainland China, it soon developed into a subculture following its initial publication and its far-reaching

influence crossed the boundaries of the literary field. This impact of Lolita subculture on people's dress code and daily speech is the result of the ripple effect of the (re)translations of this work and the cultural exchange between China and Japan. Due to the intimate geographical relationship, "Japanese products of Lolita fashion have brought about an impact on the market value and the Chinese products of similar kind" (Liu Moran, 2013:51). Lolita fashion as a dress code refers to dresses of Victorian style with decorations made of "lace, spun silk, knitted fabric ribbon, appliques and flounces" (Liu Moran, 2013: 17). As the fashion trend originated from a literary work, it reflects people's willingness to embrace the innocence of Lolita while they integrate new interpretations with the original image depicted by the novel.

Compared to the fashion trends, its influence on Chinese language is even greater in scope as several *Lolita*-related words were absorbed into people's daily speech. The most representative ones are "luoli" ("萝莉"), "luolikong" ("萝莉控") and "meng" ("萌"). "Luo li", as a shortened version of the word Lolita in Chinese, refers to young girls between "8 to 15 years old with beautiful dresses, child-like voices and...sweet appearances" (Liu Shusheng, 2010:14). Corresponding to this word, "luolikong" indicates those, especially male adults, who are obsessed with girls who fit in the image of "luoli". However, unlike Mr. Humbert in the novel who is sexually obsessed with Lolita, this word in Chinese gradually reduced its erotic implications and refers to a kind of "pure and Platonic love" (Liu Shusheng, 2010:14) in many cases. Meanwhile, the word "meng" was also borrowed from the Japanese Lolita culture to denote "cute" or "sweet" in the Chinese language to describe people's affection towards nice-looking human beings and objects.

Nowadays, the influence of Lolita subculture has rapidly increased in China as several Lolita-related terms have taken the place

of the conventionally used expressions in people's daily speech, in which "xiao nühai" ("小女孩", "young girls" in Chinese) is replaced by "luoli" and "ke ai" ("可爱", "cute" or "sweet" in Chinese) is replaced by "meng". While the elements in Lolita subculture have gradually been accepted by more people in China, including those who have not read the novel, this book has also become a cultural symbol rather than merely a work of controversy. This change in the target culture was initiated by the translation field in China, which in turn has encouraged the public to refresh their interpretations of this literary work through constant retranslation. The mutual influence between the receiving culture and the translation has led to people abandon their reductive interpretations of the original text whose popularity has endured through cultural negotiations and paratextual reinterpretations.

While *Lady Chatterley's Lover* and *Lolita* influence the target readers in different ways, they also maintain an intimate relationship with each other. It is found in many paratextual elements of these two works that they constantly refer to each other in a positive or negative light. For example, *Lady Chatterley's Lover* is mentioned by several prefaces of translations of *Lolita* saying that they were both similarly condemned as morally corrupt by the source culture while some paratexts reveal a competitive attitude to other translations. During some time periods, there was more than one translation of *Lolita* and *Lady Chatterley's Lover* being published at the same time. The diachronic and synchronic competition and dependence between translations are also factors that have had a strong influence on readers' perceptions of these two works while they provide the research with more interesting data for analysis.

In order to better observe the changes in the packaging of translations, this research is organised in a chronological order starting from the 1930s, in which the first translations of *Lady Chatterley's Lover*

were translated, to the 2010s, which witnessed the publication of the latest translations. However, the paratextual analysis in this research is not intended to create a pedigree of the translations of *Lady Chatterley's Lover* and *Lolita* in China. Through the theoretical analysis of the paratextual elements, the research is expected to transcend the restrictions of the specific factual data and to establish if there is a general pattern governing the decision-making process of the producer. The paratexts, created to be viewed from the perspective of the product receiver, highlight the target culture's fear of, or demand for, certain elements contained in the text and remind us, as researchers and translators, that the translated product is a location where a dialogue between the different contributors is carried out.

***Lady Chatterley's Lover* and *Lolita* in different cultures**

The difficulties experienced in the publication of the Chinese translations of *Lady Chatterley's Lover* and *Lolita* are not exceptional cases. In fact, rejection, censorship and extensive negotiation in publishing these two works happened in many cultures, including their source cultures, reflecting the conflicts between the demands of the market and the restraints of social norms.

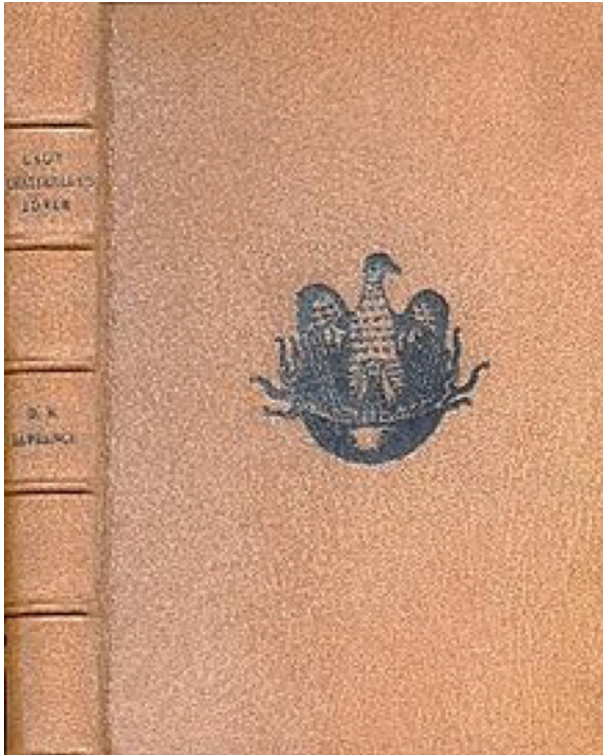
The reception of *Lady Chatterley's Lover* in different cultures

The first publication of *Lady Chatterley's Lover* in its source culture was remembered not only for the 3 million copies sold soon after its publication by Penguin in 1960, but also for the trial that discussed the legitimacy of this literary work. Since its first publication in Italy in 1928, this book had been banned in the United Kingdom until Penguin Books decided to release an unexpurgated version of *Lady Chatterley's Lover* in 1960, but was later prosecuted for publishing an obscene work. Penguin won the case by persuading the jury the book

had literary merit as attested by a series of high profile witnesses, including Richard Hoggart who described the book as “virtuous, if not puritanical” (Hoggart, 1960).

As a new British Act on obscene publications had been ratified in 1959; this trial also became a test case for this Act (Coetzee, 1988: 1). Since literary value was accepted as one of the criteria to judge the legitimacy of a literary work under this 1959 Act, which laid down that “there should be no conviction if it [was] proved that publication ... [was] justified as being for the public good on the grounds that it [was] in the interests of science, literature, art or learning, or any other objects of general concern” (Coetzee, 1988: 1), the witnesses emphasized the literary value of *Lady Chatterley’s Lover*. These included E. M. Forster, who testified that *Lady Chatterley’s Lover* “had very high literary merit”, and Dr John Robinson (The Bishop of Woolwich), who claimed that Lawrence was trying to “portray sex relationships as something essentially sacred” (Yagoda, 2010: 100). These persuaded the jury that Penguin’s publication of this book should be legal under the new act. After winning this case, Penguin restarted their sale of *Lady Chatterley’s Lover* with 50,000 copies of this novel being printed within seven days, earning a profit of £112,000 (Yagoda, 2010: 101).

It can be seen that the design of this Penguin publication echoes the idea of the first edition in 1928, showing a phoenix nirvana, suggesting the sense rebirth after going through hardships. With no clear reference to any particular character in the novel, this cover may be interpreted as symbolizing Constance’s psychological rebirth as a result of her love affair.

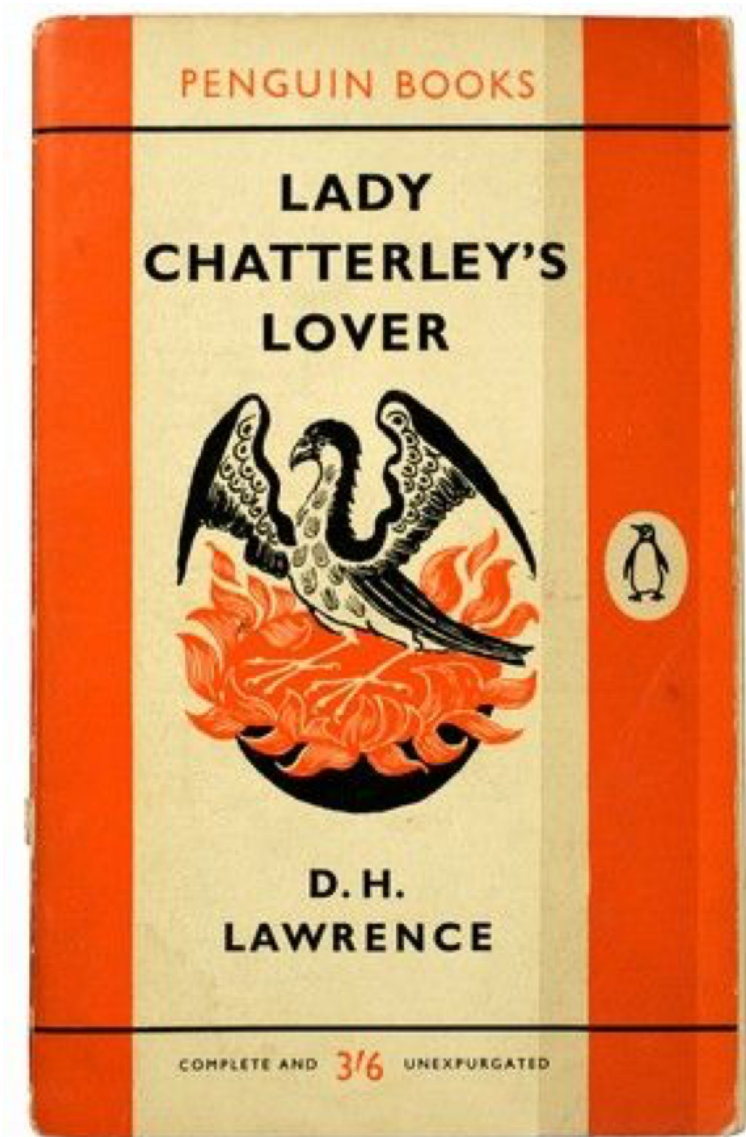


Picture 0-1 The first edition of *Lady Chatterley's Lover* published in Italy in 1928

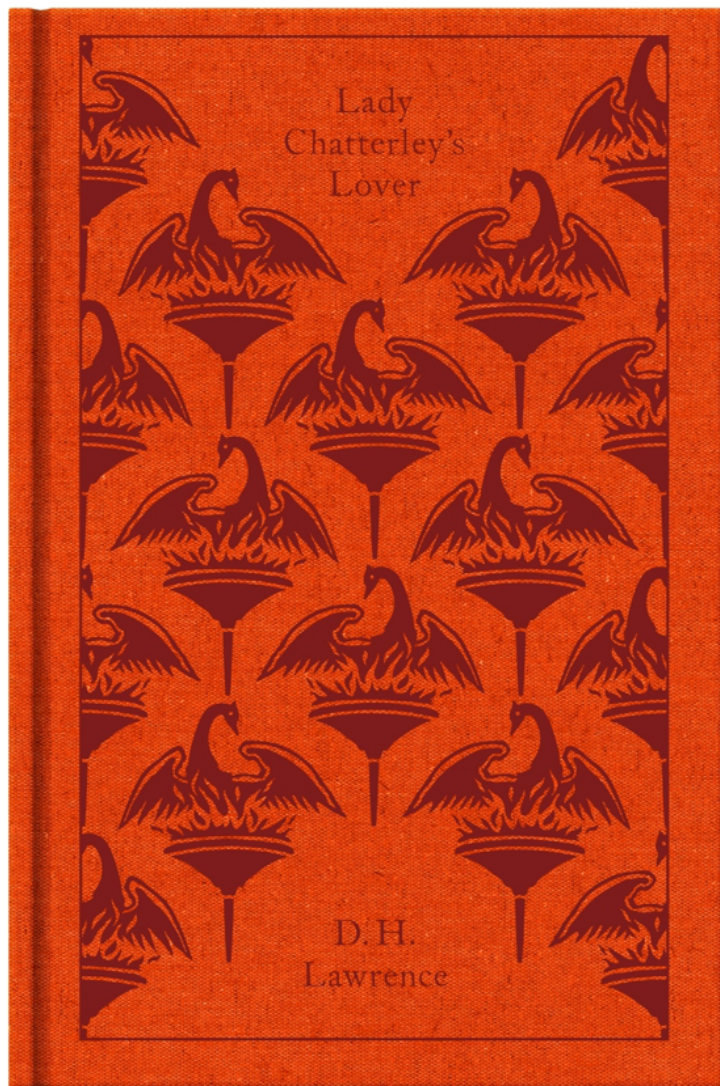
When this design was imported by Penguin, the image was accompanied by blurbs to highlight the name of the author and the title of the novel. It is noteworthy that the reader is assured that the text is complete, hinting that there are no omissions to comply with censorship (see Picture 0-3).



Picture 0-2 People were reading *Lady Chatterley's Lover* on the London tube when this book was published (Yagoda, 2010).



Picture 0-3 *Lady Chatterley's Lover* published by Penguin,
1960

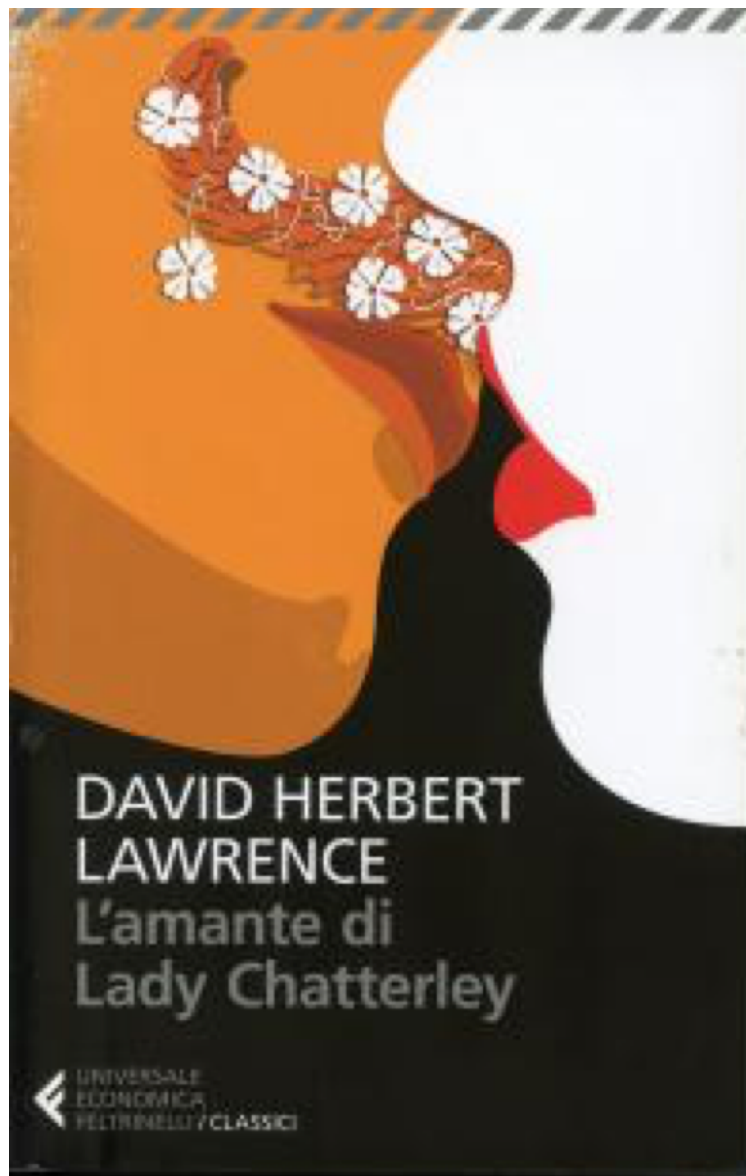


Picture 0-4 *Lady Chatterley's Lover* published by Penguin Classics, 2009

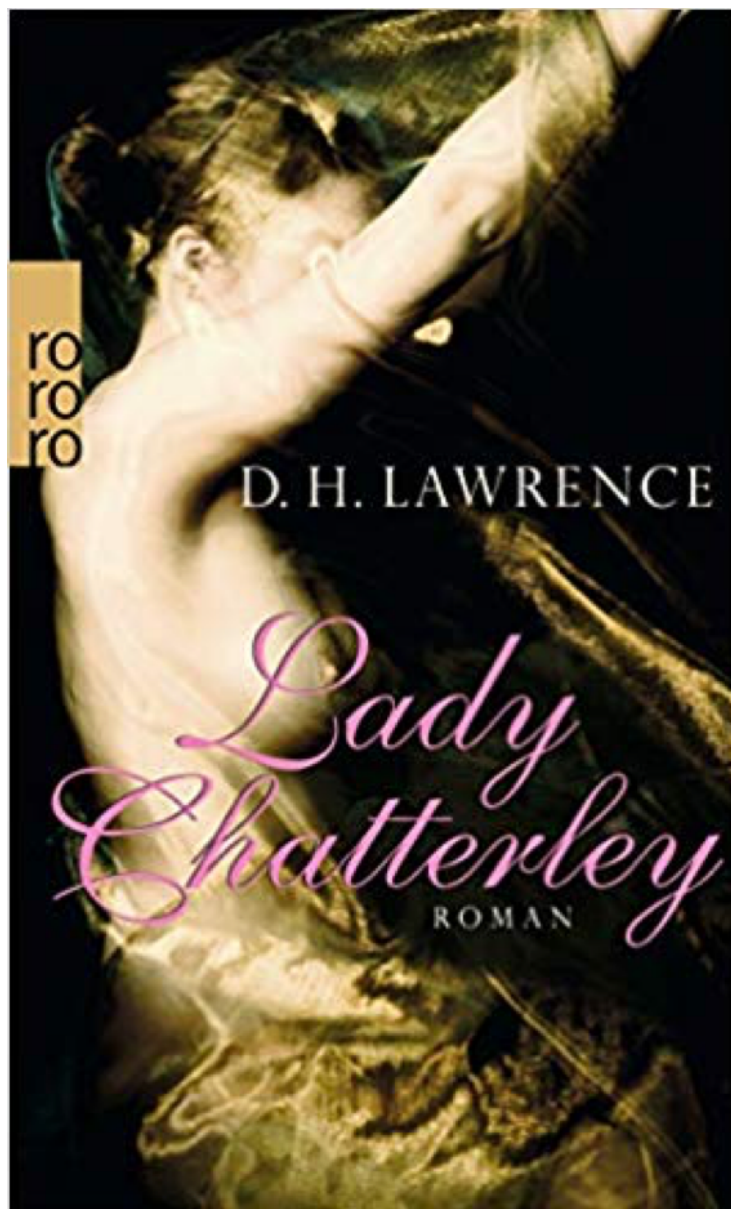
It can be noted that the image of the phoenix nirvana was inherited by the 2009 edition of *Lady Chatterley's Lover*, being published by Penguin Classics. However, this image appears as a repeated pattern on the cover without any informative blurbs apart from the title and the author's name, while the hard cover is cloth-bound, which gives the book a soft touch and makes it even more durable.

Many translations of *Lady Chatterley's Lover* in other cultures

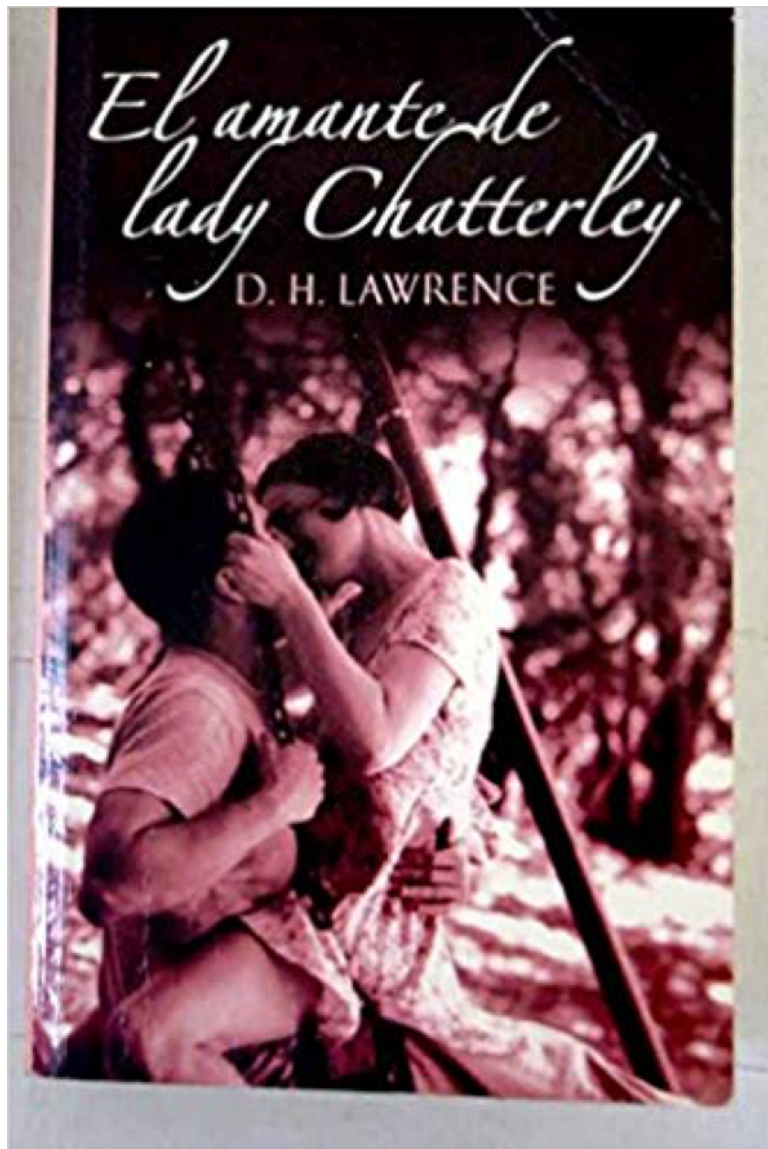
abandoned the implicit design style presented above and put their emphasis on displaying the charm of Lady Chatterley or the intimacy between two characters (see below for examples). Compared to the designs in Italy and the United Kingdom, these translations visualise the novel and the characters in a more explicit way, providing their readers with clearer hints of what to expect in the story.



Picture 0-5 *Lady Chatterley's Lover* published by Feltrinelli, Italy, 2013



Picture 0-6 *Lady Chatterley's Lover* published by Rowohlt Tb., Germany, 1973



Picture 0-7 *Lady Chatterley's Lover* published by Cisne, Spain,
2006

The reception of *Lolita* in different cultures

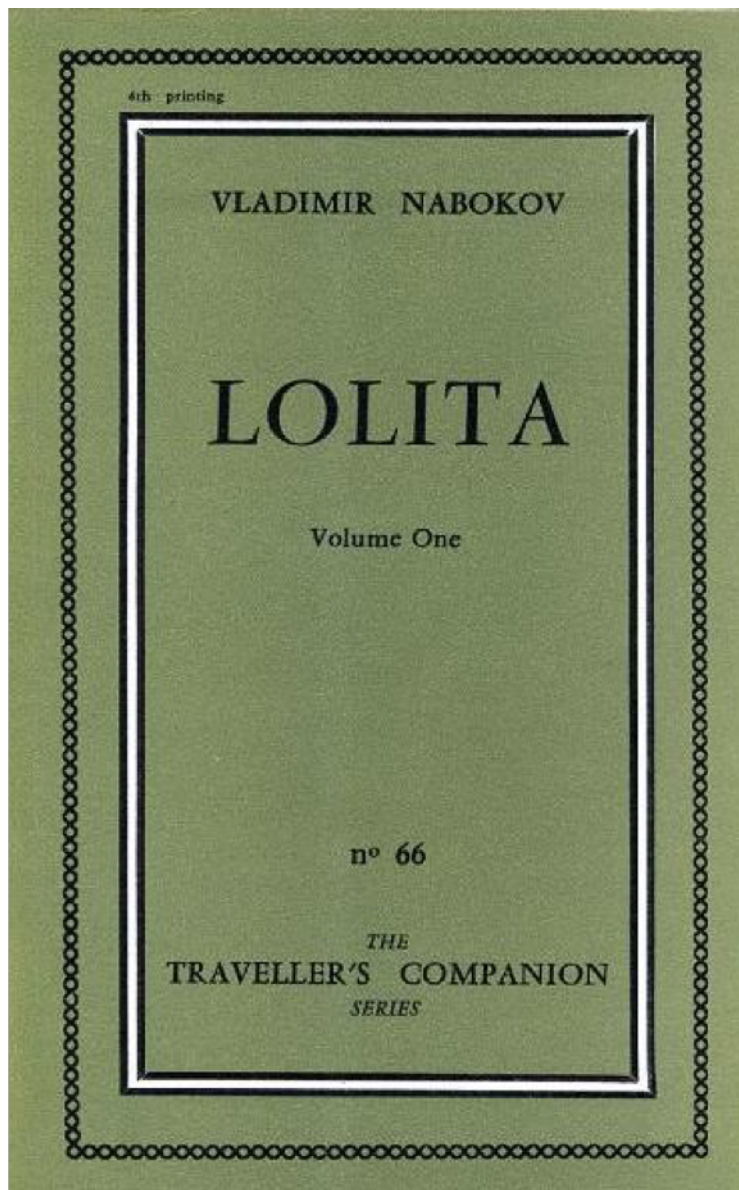
The publishing process of *Lolita* in its source culture was also a tortuous one. Before it was finally published by Olympia Press in Paris in 1955, it had been rejected multiple times by different publishers in America, including Viking Press, Simon and Schuster, Farrar and Straus & Young (Tock, 2017: 276). Not only were the publishers aware of the risk of contravening the obscenity laws by publishing in North America and Europe, but also Nabokov himself was cautious in handling *Lolita* when he indicated in a letter to his editor Epstein that the manuscript should be read by a minimal number of people and he would “appear under a penname” if published (Tock, 2017: 277). It can be seen that the source culture was not very tolerant towards this text due to its inclusion of law-offending elements such as its descriptions of paedophilic behaviour. Viking pronounced that “the book was brilliant, but a publisher who took it on would risk a fine or jail” (Brian Boyd quoted by Tock, 2017: 276), thus the publication of *Lolita* contained potential economic and reputational challenges to publishers at that time.

In regard to the issues of producing and promoting the book, Nabokov was an author who had specific requirements for how his book should be designed. Due to his success in the literary field, he was given more authority to determine “the final shape of the book to...exert control over the parts of the book that were traditionally the province of the publisher” (White, 2017). In the process of transferring the manuscript on to the printed page, Nabokov paid a high degree of attention to micro-level detail, including checking for misprints and errors as well as changing the paragraph divisions (White, 2017).

His authorial control was also wielded in the paratextual design area. The author provides readers with a clear indication of how the book should be read through the preface, written under a

pseudonym (John Ray, Jr., PhD.), and the postface, 'On a Book Entitled *Lolita*'. These original verbal paratexts redirect readers' attention away from the descriptions of the character's paedophilic fantasies to many other interpretative perspectives, such as viewing it as a case for psychological study, an output stemming from Nabokov's proposals for literary creativity and a text with an educational function. His intention of avoiding seeing *Lolita* reduced to a literary entertainment reading commodity was taken on board by some versions of *Lolita* in their paratextual designs while the others conversely increased their focus on the depiction of the sexual charms of the eponymous main character.

For the first publication of *Lolita* by the Olympia Press the book cover was designed in a plain style, revealing nearly no information about the topic of the story apart from suggesting that this book was published as one of the Traveller's Companion Series. The other collections in this series include *School for Sin* by Frances Lengel, *Play this Love with Me* by Willie Baron, *An Adult's Story* by Robert Desmond, *The Loins of Amon* by Marcus Van Heller, *The Sexual Life of Robinson Crusoe* by Humphrey Richardson, etc. Based on the list advertising the books in this series, it is not hard to see that *Lolita* was located in a series that aims to entertain its audience rather than provide them with serious reading materials (the name of the series, The Traveller's Companion, also suggests that these books are being promoted as entertainment materials to kill time during travelling). Thus, the plain, even boring, design of the cover could be one method of censorship as it is less eye-catching and delayed people's encounter with the controversial contents of the text.



Picture 0-8 The first publication of *Lolita* by Olympia Press, Paris, 1955

ATLANTIC LIBRARY AND TRAVELLER'S COMPANION SERIES

HELEN & DESIRE by Frances Lengel. *This world-famous novel is now in its 10th large edition. (Atlantic Lib.)*

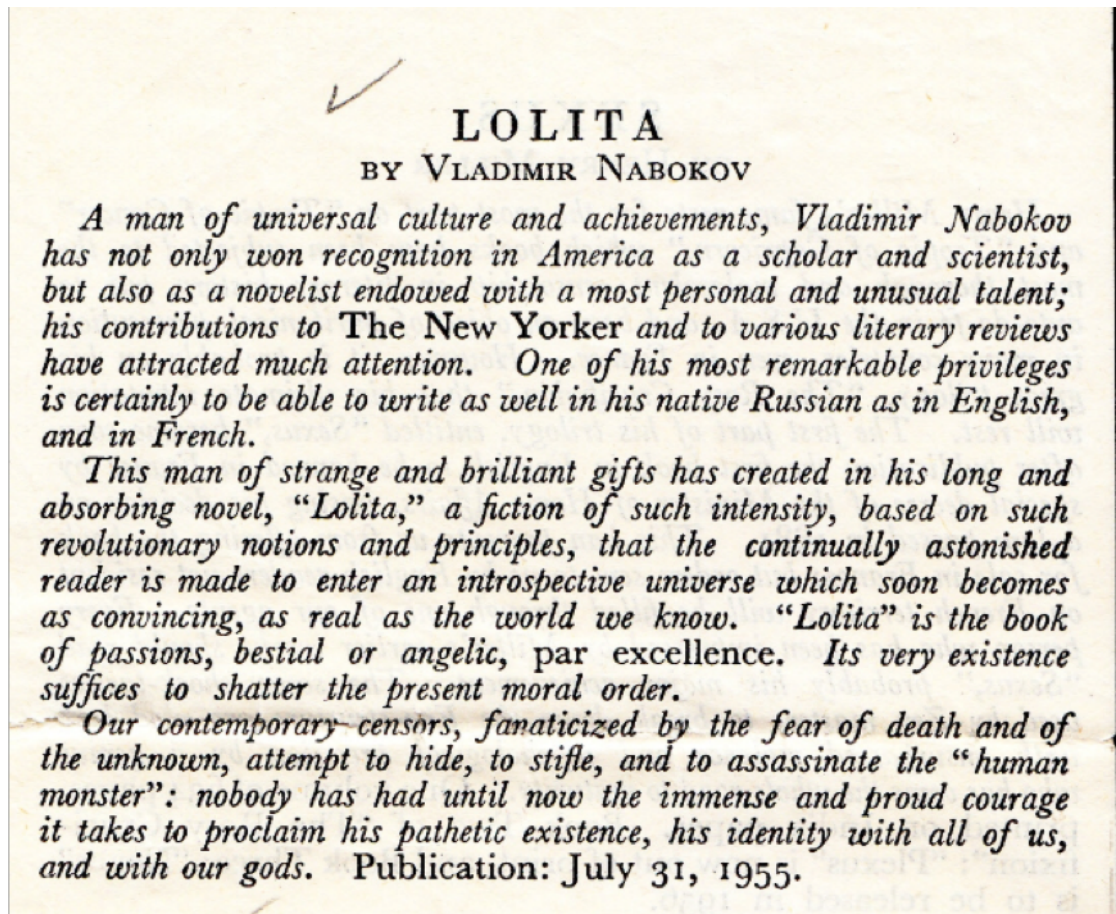
THE WATCHER AND THE WATCHED by Thomas Peachum. *A tale in which adolescent purity confronts mature vice and experience. (Atlantic Lib.)*

1. THE ENORMOUS BED by Henry Jones. *A great book and a gloriously entertaining one. A more witty, and at the same time a more moving story has yet to be written.*
2. RAPE by Marcus Van Heller. *The thunder of lust was shuddering under the magnetic sun, on the parched and dusty road, when his eye caught her — a charming, graceful and defenceless girlish figure... His fate was sealed for ever.*
3. SCHOOL FOR SIN by Frances Lengel. *The extraordinary adventures and discoveries of the two charming heroines of this delightful novel defy the rules set by contemporary English and American censorship; but they certainly make clean and enjoyable reading!*
4. THE LIBERTINE by Robert Desmond. *Sex and possession, subtle or insanely brutal; seduction and anguish; passion and pure love—this is a book of the deepest human interest which does indeed reconcile God and the Devil.*
5. PLAY THIS LOVE WITH ME by Willie Baron. *"Willie the Sculptor," who makes anything for anyone who likes his art to be on the bizarre side, leads a member of the nobility a merry chase through the narcotic-ridden dens of the Paris sex cults.*
6. TENDER WAS MY FLESH by Winifred Drake. *A true, revealing story of an adventurous and sensuous young girl trapped in a life of Chicago vice, prostitution and drugs, and how she can only escape through murder.*
7. THE GINGER MAN by J.-P. Donleavy. (Special volume). *This is the first published book of a young American writer of Irish origin. One has to think of Cervantes to find a parallel to this saga of the modern man. Unquenchable thirst for adventure, restlessness of spirit and flesh, and the philtres of poesy and passion are the elements of this extraordinary book which will earn a considerable fame for its author.*
8. AN ADULT'S STORY by Robert Desmond. *The enthralling story of Gwen, maddened with lust, the slave of violence; the story of the imaginary world in which she lives and which she has willed into physical existence.*
9. THE WHIP ANGELS. *Whipping angels—does that hurt them? Or do they like it? It seems that they do.*
10. MY LIFE AND LOVES, 5th VOLUME, by Frank Harris. *In this last volume of his well-known autobiography, Frank Harris has made a most vehement and most colorful protest in favor of sexual freedom. It has been necessary to delay the publication of this essential work for twenty-five years after the release of the first four volumes, because of the extreme candor and frankness of these last confidences.*
11. THE LOINS OF AMON by Marcus Van Heller. *Based on years of patient historical and archaeological research by a well-known novelist who is at the same time a famous specialist in this particular field, this novel, dealing with the sexual aspects of the religious rites of ancient Egypt, with its aristocratic society, with its wars and conquests, is an historical fresco of unsurpassed beauty.*
12. CHARIOT OF FLESH by Malcolm Nesbit. *A novel dealing with a woman's journey from virtue to degeneracy. Such a complete exposé of sexual perversions willingly explored by a woman will probably shock many readers, but it was nevertheless the publisher's duty to release such a revealing treatise of natural history.*
13. THE SEXUAL LIFE OF ROBINSON CRUSOE by Humphrey Richardson. *Daniel de Foe adapted his own story of Robinson Crusoe from a contemporary diary of a sailor who had been shipwrecked and marooned on a Pacific island for several years. What the 18th century conventions did not permit de Foe to say, that is, how a solitary man behaves in the sexual field of activities, Humphrey Richardson reveals in this strange and compelling book.*
14. WHITE THIGHS by Frances Lengel. *Miss Lengel at her very best!*
15. ROGUE WOMEN by Nicholas Cutter. *A merciless picture of the world of vice, moving from the tranquil skies of the Mediterranean to the gloomy underworld of Paris, written by a master of narrative.*

SPECIAL VOLUME:

COUNT PALMIRO VICARION'S BOOK OF LIMERICKS

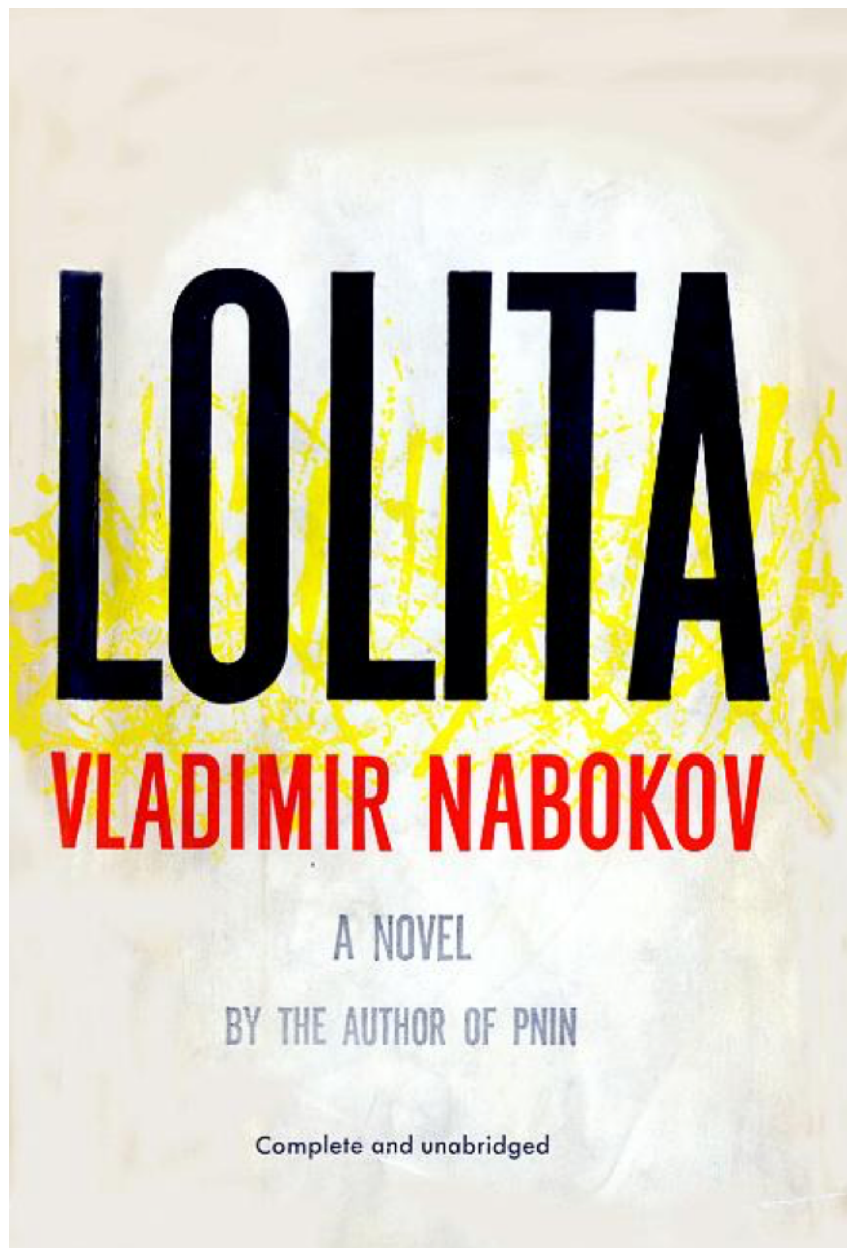
Companion Series, Olympia Press, 1955



Picture 0-10 The introduction of *Lolita* in The Traveller's Companion Series, Olympia Press, 1955

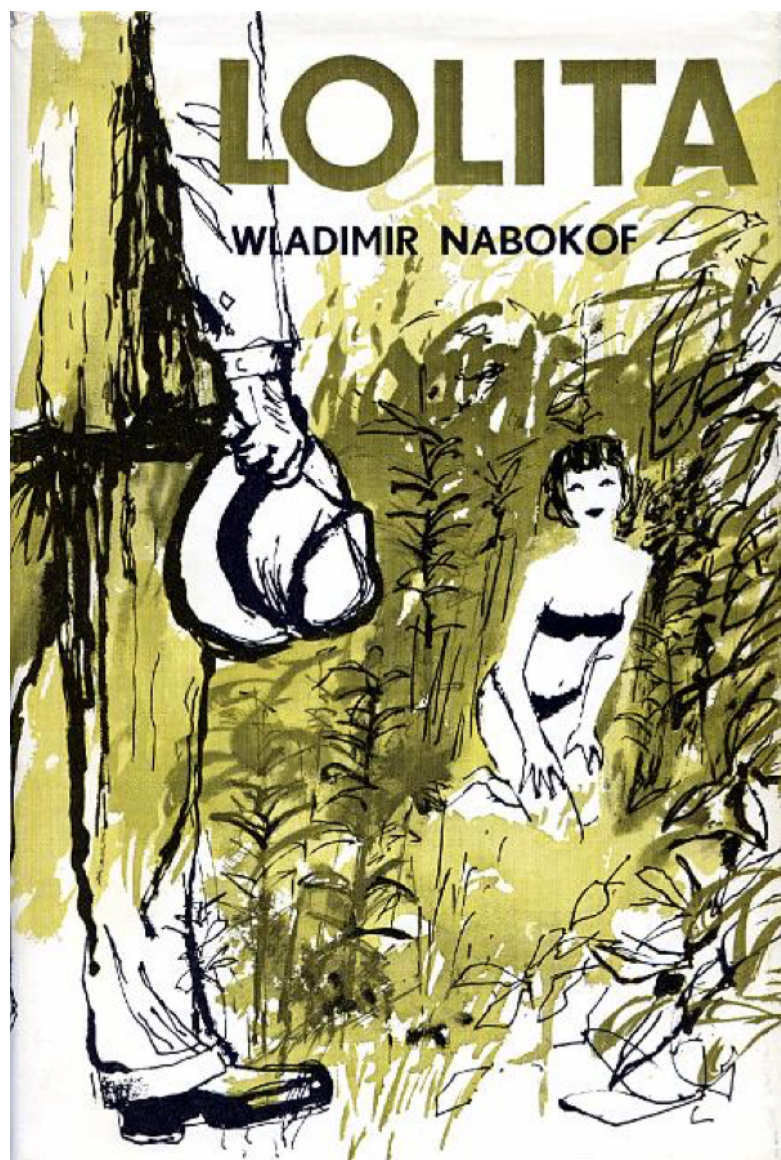
Three years later, Nabokov listed his suggestions for cover designs before this book was published by Putnam in New York in 1958. In his letter to the publisher, Nabokov pointed out that the artist of the cover design should be a person who was not "influenced by "the general cartoonesque and primitivist style jacket illustration" and who was capable of "creating a romantic, delicately drawn, non-Freudian and non-juvenile, picture for *Lolita*" (Nabokov quoted by Temple, 2018). Most of all, it was indicated by Nabokov that the cover of *Lolita* should not show "any kind of representation of a little girl" (Nabokov quoted by Temple, 2018). These requirements were faithfully taken on board by

the publisher Putnam, which merely highlighted the title of the book and the name of the author, as well as his previous contributions, instead of concentrating on the details of the story. The general style of this cover design is neutral while the publisher only gave a slight reminder of the completeness of this version at the bottom of the page, promising the readers that this book contains everything that was originally created by the author, without omissions for the purpose avoiding of censorship.

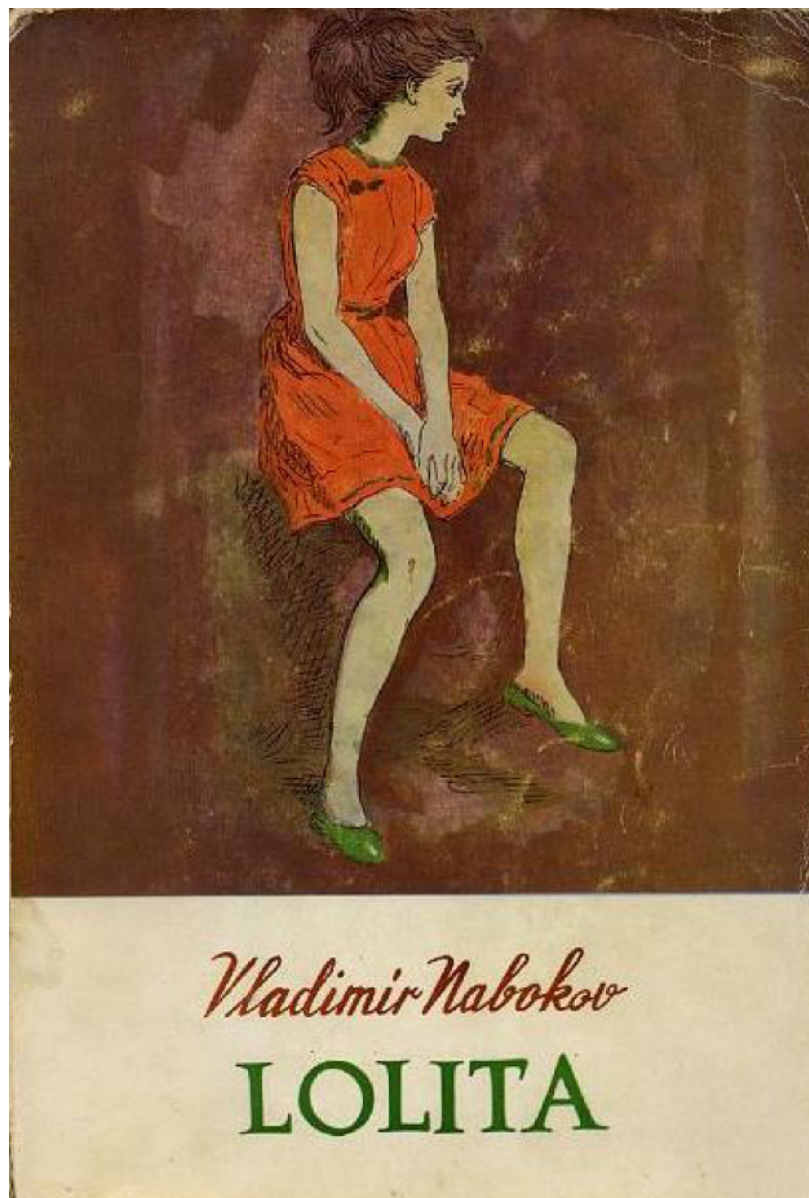


Picture 0-11 *Lolita* published by Putnam, New York, 1958

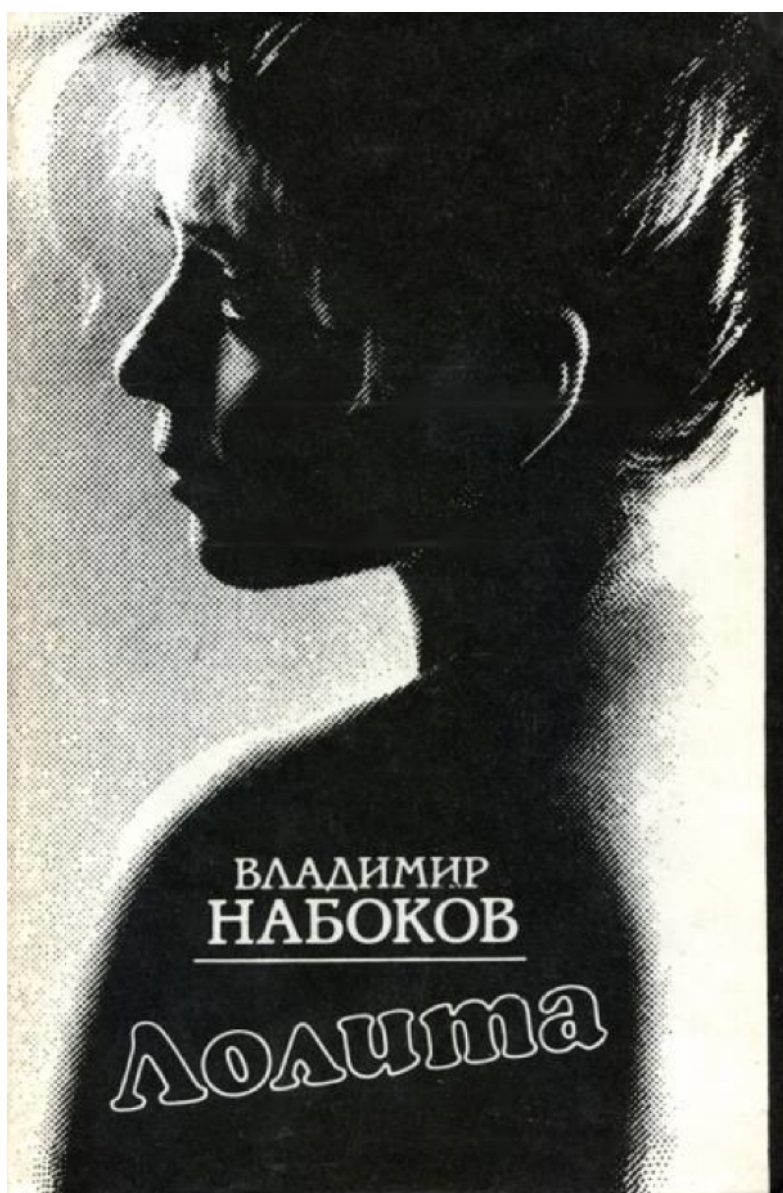
However, when *Lolita* was exported to other cultures and translated into different languages, many cover designs betrayed the wishes of the original author and were modified based on the demands of the local market, the promotional intention of the publishers, the contextual restrictions, etc. Despite the opposition of the original author, the image of a female became a popular choice in the book's cover design, visualising Lolita in various ways.



Picture 0-12 *Lolita* published by Oisterwijk, The Hague, 1958

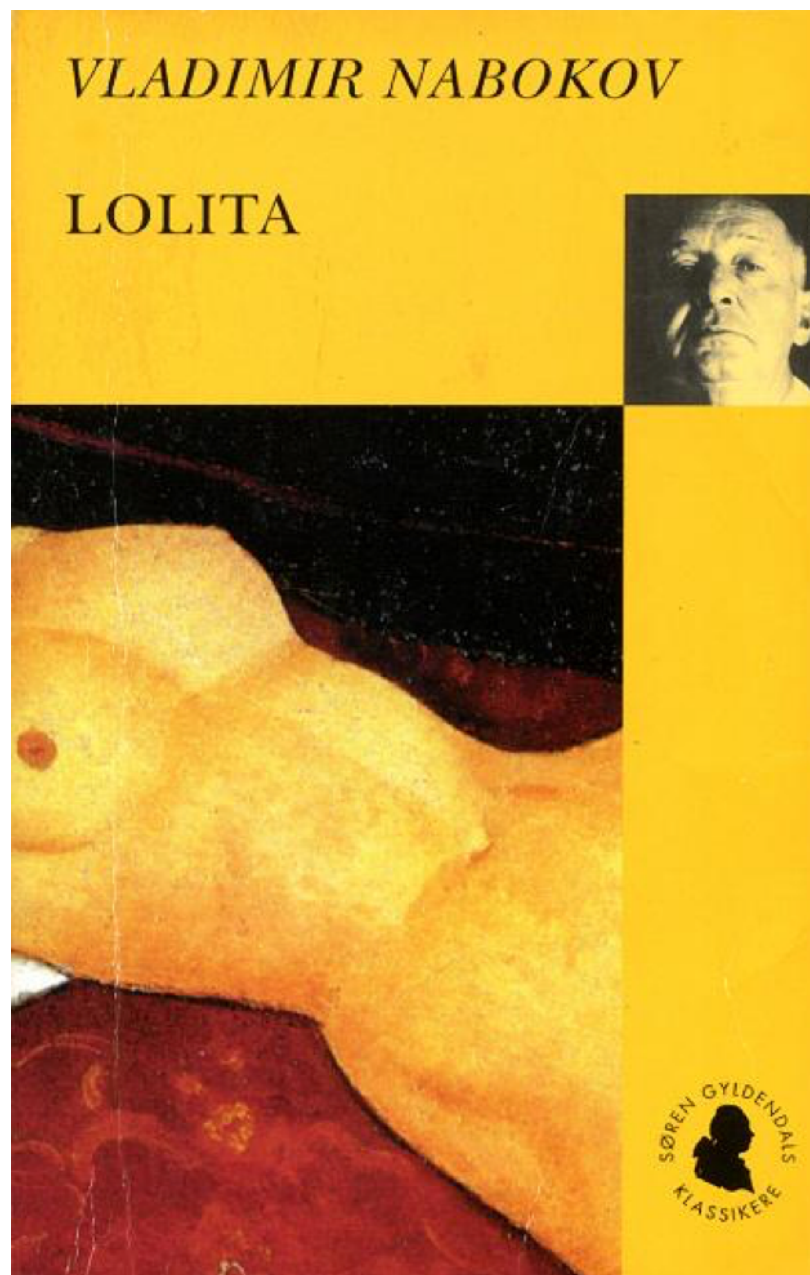


Picture 0-13 *Lolita* published by Wahlstrom & Widstrand, Stockholm, 1957

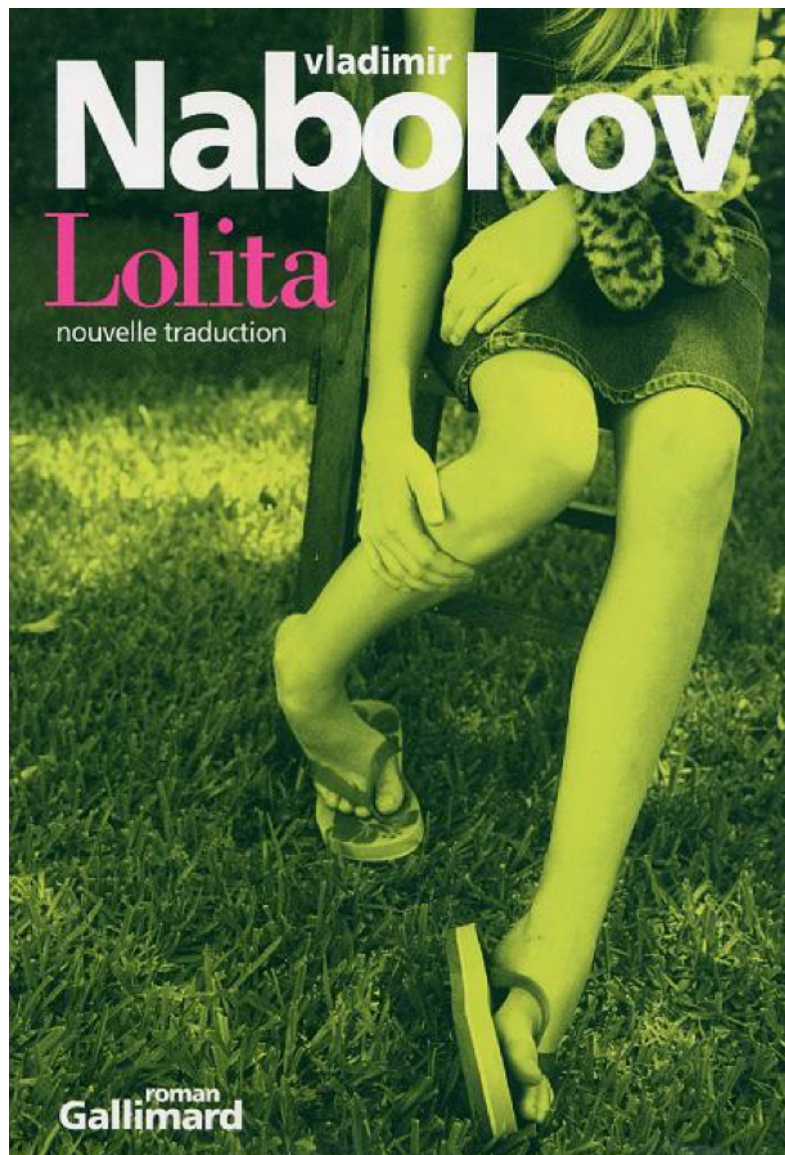


Picture 0-14 *Lolita* published by WR MOKA, Minsk, 1991

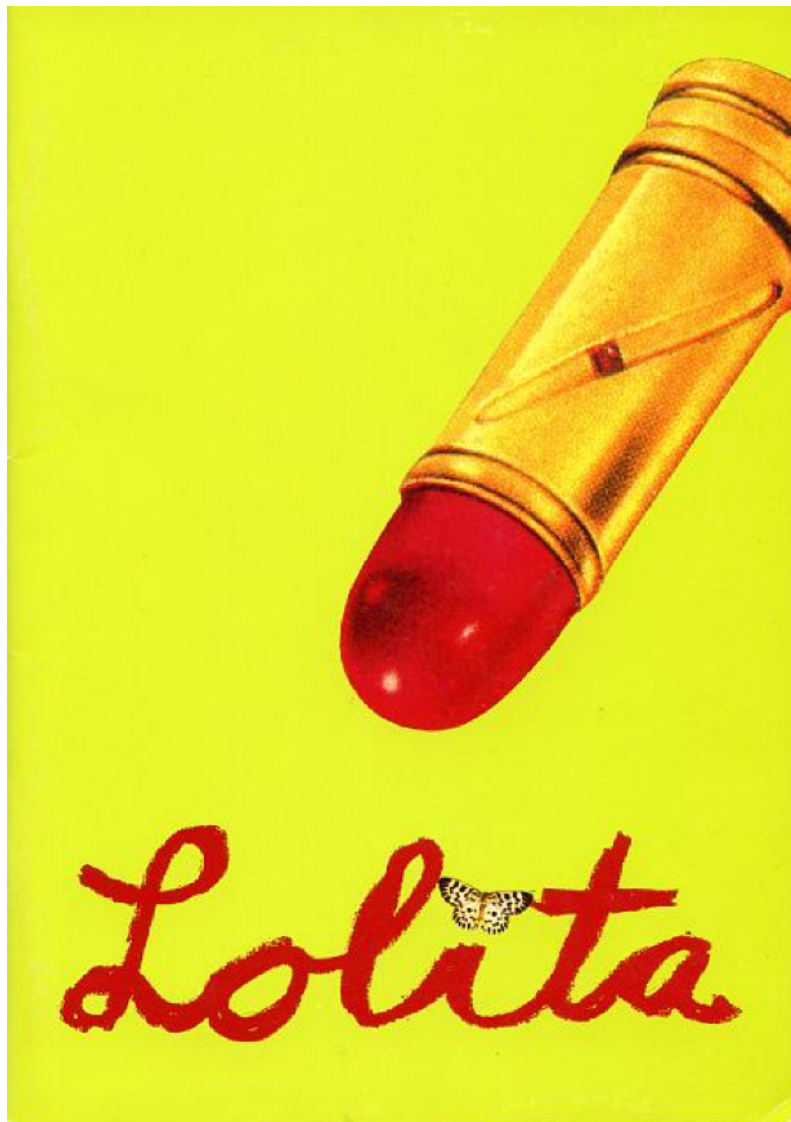
Items or body parts with suggestive meanings were also frequently chosen by publishers to display the (sexual) charm of a female. For example,



Picture 0-15 *Lolita* published by Gyldendal, Copenhagen, 1997



Picture 0-16 *Lolita* published by Gallimard, Paris, 2001



Picture 0-17 *Lolita* published by Kungliga Teatern, Stockholm, 1994

The objects presented in this cover, the lipstick and the butterfly, are feminine symbols that might remind people of delicacy, beauty and fragility. Even the title, being a verbal paratext, becomes a part of the visual materials as it is designed in such a way that looks as though it has been written by the lipstick above. Although there is no human character in this cover, it is able to present a dynamic feeling: the letters might be wet being newly painted and the girl might just have

left before she wrote down these letters. This combination of the child-like behaviour of using a lipstick as a crayon, the beautiful but fragile butterfly and the appearance of the lipstick (an item that contains an indication of maturity) possibly points to the fact that *Lolita* is a conflicted mixture of childish innocence and adult maturity.

It can be seen that as a result of geographical and temporal distance, the paratextual designs of the translations of *Lady Chatterley's Lover* and *Lolita* start to detach themselves from the source culture as they integrate new elements based on reinterpretations of the text and the contextual requirements. As many of the source-culture designs and the author's guidelines failed to be reflected by these translations, the influence of the source culture and authorial controls started to show their limits while domestication trends started to take over and relocate these two works in the target cultures. There is no doubt that these modifications to the original physical presentation of the novel can encourage us to reconsider the boundary of faithfulness in translation studies.

The structure of the research

This thesis starts with a methodological and theoretical discussion (chapter I), including the specific research objects, the methods used in the process and the theoretical frameworks consulted by the researcher, as well as a review of previous relevant research. For a study of paratextual elements of the translation products, Genette's method (1997) of paratextual analysis is of vital importance as it indicates what should be included in the discussion and how each paratextual element functions in publications. However, as Genette excludes visual materials from his analysis, the current research needs to be complemented by visual methodologies for the study of images in the paratexts. Rose's method (2001) is particularly inspiring for this

part of the research as it enables the researcher to view visual materials from multiple aspects, including their production, composition and presentation. The integration of these two major research methods allows the researcher to include almost all the paratextual elements of heterogeneous features in the analysis while it contributes to methodological modifications for paratextual studies.

The first chapter also offers a discussion on the sociological theory adopted by the research in socialising translation products. Bourdieu's reflections on sociology are particularly applicable to this research as he strives to observe the conflicts and relationships between agents, institutions and external influences on the publication of translations. The application of Bourdieu's theories has been carried out by many researchers who have made contributions to the sociological approach to translation studies. The significance and drawbacks of their research are illustrated in this section of the thesis, followed by a review of the existing studies on translational paratexts, revealing the current achievements in this field as well as the potential for future studies.

The following five chapters (from chapter II to chapter VI) concentrate on an analysis of the specific case studies, which are collected from five historical periods, namely, the 1930s, 1950s to early 1980s, 1980s, 1990s and 2000s to 2010s. Paratextual designs of the 1930s are illustrated in Chapter II, in which Wang Kongjia and Rao Shuyi's translations of *Lady Chatterley's Lover* are selected for case studies. Chapter III focuses on the translations published between the 1950s and early 1980s, during which the readers in Mainland China, Hong Kong and Taiwan witnessed very different trends of development in the publishing industry due to the political situations so that the paratextual designs in this period appear to be more complex than they were previously. When it comes to the late 1980s (Chapter IV), the

(re)publications of these two works underwent another dramatic change in paratexts as an answer to the demands of the market. In chapter V, the paratextual reflections of the transitional but chaotic period (the 1990s) in the publishing industry are discussed, followed by the upmarket stage in the 2000s and 2010s (Chapter VI), in which these two literary works are redefined by both the readers and the producers.

Each chapter starts with an introduction to the background of the translations of *Lady Chatterley's Lover* and *Lolita* in their respective contexts, followed by analyses of the various paratextual elements found in different versions of the translations and retranslations. After the separate discussions on paratextual elements, each chapter ends with a concluding remark on the paratextual features and how they reflect the interactions between the translation and the historical context. In this process, the struggles and connections between the field, the institutions and the agents are reflected upon based on Bourdieu's theory. The case studies can in turn test whether the theory needs to be modified or redesigned for the issues revealed in the realm of translation.

After the features of each historical period are illustrated, the final chapter firstly provides a summary of the research findings, listing the general trends of paratextual evolution revealed by the micro features in the paratextual elements as well as how agents and institutions participate. In this process, a discussion of how these findings can reveal the situation of the Chinese translation field in various socio-political contexts and the degree of applicability of Bourdieu's theory to the Chinese social environment is integrated in a summary of the research findings. At the same time, remarks are made on the necessity of including paratexts in the study of translation products and the methodological reflections inspired by paratextual analysis. The thesis finishes with a review of the limitations of the

present research and considerations for future possibilities on this topic, calling for more researchers to include paratextual analysis in their own research and to test the boundaries of this realm of study.

I. Research methods, theoretical frameworks and literature reviews

1.1 Data collection for sociological analysis

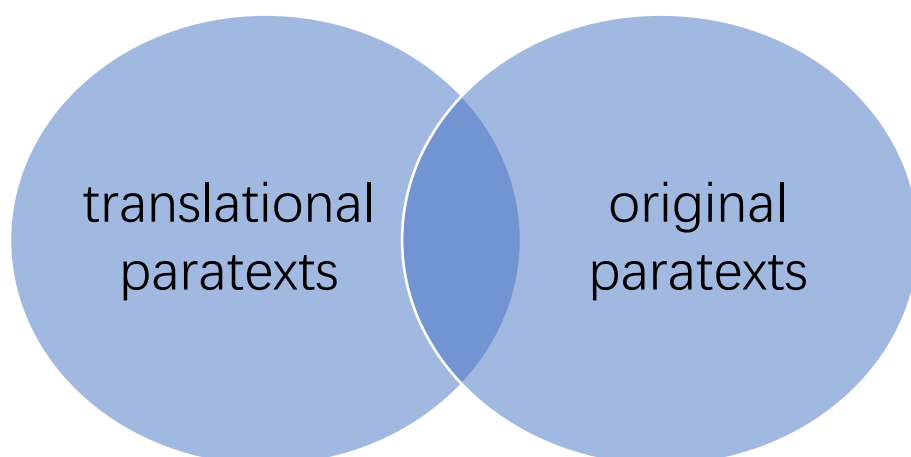
This section of discussion concentrates on the first several steps of the research, starting with the collection of concrete research objects, which are initially analysed based on the methods for paratextual analysis, visual material analysis as well as other research methods adopted in this process. The data, or the first-level conclusion, obtained from these initial analyses will be further analysed from the perspective of the sociological theory of Bourdieu, departing from which the scope of translation studies can be enlarged in the realm of sociology through the mediation of paratexts.

1.1.1 Research objects and the research method for paratextual studies

In the research of how the translated text is physically presented, it is important to initially consider what should be selected as valid paratextual material surrounding the text. To answer this question, we need to trace back to the coining of the term paratext to establish what is considered to be paratext. Based on Genette's theory, the paratext, a general term that refers to all the elements that mediate between the text and the public, can be divided into two categories dependent on the location of the paratextual element. The paratexts which are "situated around the text within the same volume" (Genette and Maclean, 1991: 263) are called peritexts, such as the title, the preface or the postface. These elements, that constitute the physical

presentation of the book, are undoubtedly the first encounter that the readers and the researchers have with the book. Therefore, these elements, that maintain a physical intimacy with the text, are prominent objects for research. It should be pointed out that, unlike Genette who excluded visual materials from his discussion of paratexts, the present research includes both the textual and the visual elements, such as cover images and internal illustrations, in the analysis. As there is no clear hierarchical order in the analysis of the textual and the visual materials, this study is mostly organised by first considering the textual elements from the outer layer of the book to the inner contents. Afterwards, the research will deal with the visual elements also from the outer layer to the inner parts.

Since the present research discusses the paratexts in translated works, it is necessary to clarify what is included in “translational paratexts” and “original paratexts”. Translational paratexts in this thesis refer to all the paratextual elements that surround the translated texts, including those that were translated from the source text and the ones that were later created by the publishers in the target culture. The original paratexts, on the other hand, point to those that were created by the original author (such as author’s preface, fictional preface/postface etc.). Some of these paratexts were translated by the target culture while others were left out. The relationship between translation paratexts and original paratexts is shown in the below chart:



In addition to the peritexts, there are also highly influential elements of the presentation and reception of the text but are not directly placed on its physical package. Genette named these distanced elements “epitexts”, which refer to “interviews, conversations, letters, diaries and others” (Genette, 1997: 5). Although many readers may not have direct access to these elements when they purchase the book, their perceptions of a text will inevitably be “partly directed by these autographic or allographic comments even when [they] believe [they] have banished these from their minds ... [since] these elements will have influenced their choice to turn to it in the first place” (Claes, 2010: 200), especially in cases of retranslations or republications. Therefore, the available epitexts, such as interviews with editors/publishers/translators, news reports, critics, etc. focusing on the translation of *Lolita* and *Lady Chatterley’s Lover*, are also collected as important research materials that allow us to access the less observable contextual elements that are essential in the theoretical analysis from a sociological point of view.

Due to the age of the texts, some of the physical copies of *Lolita* and *Lady Chatterley’s Lover* translations are collectable through different channels (second-hand book dealers, book stores, etc.) while the others are not accessible (they cannot be found in any known public collections or selling institutions, although they may be in private collections), especially hand-written copies produced during the Great Cultural Revolution. For these unavailable items, this research makes use of second-relevant sources such as online photos, historical records and the photos of other literary works produced under similar

circumstances as references to make assumptions of what these translations might be like. The tables below present the translation versions selected for this research as well as the paratextual elements contained in them.

Title	Time published	Publisher	Translator (s)	Paratexts
<i>Lady Chatterley's Lover</i> (《贾泰来夫人之恋人》)	1936	Published in the journal, <i>Tian Di Ren</i> (Shanghai), edited by Xu Xu	Wang Kongjia	Verbal: comments made by Xu Xu; the table of contents of <i>Tian Di Ren</i> Visual: cover design of <i>Tian Di Ren</i>
<i>Lady Chatterley's Lover</i> (《查泰来夫人的情人》)	1936	Published in Mainland China, name of the publisher unknown	Rao Shuyi	Verbal: the translation of Lawrence's discussion on his work as a preface; prefaces by Rao Shuyi, Yu Dafu and Lin Yutang Visual: the cover design of the 1949 version of this translation
<i>Lady Chatterley</i> (《查理夫人》)	1953	Published in Taiwan, the name of the publisher unknown	Li Er	Verbal: blurbs Visual: the cover design
<i>Lady Chatterley</i> (《查太理夫人》)	1982	Taipei: De Hua Publishing House	Cai Mingzhe	Verbal: blurbs Visual: the cover design and the inner images
<i>Connie's Lover</i> (《康妮的恋人》)	1982	Taipei: Jin Ling Publishing House	Pan Tianjian	Verbal: blurbs Visual: the cover design
<i>Lady Chatterley's</i>	1952	Hong Kong: Xung	Gan Tian Yingzi	Verbal: the title page of the book

<i>Lover</i> (《查泰莱夫人的情人》)		Ya Tang		Visual: unavailable
<i>Constance's Lover</i> (《康斯坦丝的恋人》)	1982	Hong Kong: Shug Hua Publishing House	Tan Xinmei	Verbal: blurbs Visual: the cover design
Handwritten copies in Mainland China	From the 1960s to the mid-1980s	Non	Unknown	Verbal: blurbs Visual: cover designs
<i>Lady Chatterley's Lover</i> (a complete translation) (《查泰莱夫人的情人 (全译本)》)	1986	Changsha: Hunan People's Publishing House	Rao Shuyi	Verbal: the prefaces by Lawrence, Rao Shuyi, Yu Dafu and Lin Yutang Visual: the cover design
<i>Lady Chatterley's Lover</i> (a complete translation) (《查泰莱夫人的情人 (全译本)》)	1993	Xining: Qinghai People's Publishing House	Rao Shuyi	Verbal: publisher's preface Visual: the cover design
<i>Lady Chatterley's Lover</i> (《康妮·恰特里的感情历程》 <i>Connie Chatterley's Emotional Course</i>)	1999	Inner Mongolia: Yuanfang Publishing House	Bo Zhu	Verbal: blurbs, publisher's postface Visual: the cover design
<i>Lady Chatterley's Lover</i> (《查泰来夫人的情人》)	2004	Beijing: People's Literature Publishing House	Zhao Susu	Verbal: blurbs, the preface, publisher's preface Visual: the cover design

<i>Lady Chatterley's Lover</i> (《查泰莱夫人的情人》)	08	20	Beijing: Yanshang Press	Yan Hengda and Yang Ting	Verbal: the preface Visual: the cover design
<i>Lady Chatterley's Lover</i> (《查泰莱夫人的情人》)	10	20	Beijing: Central Compilation & Translation Press	Ma Hei	Verbal: blurbs Visual: the cover design
<i>Lady Chatterley's Lover</i> (《查泰莱夫人的情人》)	13	20	Beijing: Yanshang Press	Yan Hengda and Yang Ting	Verbal: the preface Visual: the cover design, inner images
<i>Lady Chatterley's Lover</i> (《查泰莱夫人的情人》)	14	20	Nanjing: Yilin Press	Ma Hei	Verbal: blurbs Visual: the cover design
<i>Lady Chatterley's Lover</i> in <i>Collected Works of Lawrence</i>	15	20	Beijing: People's Literature Publishing House	Bi Bingbin (Hei Ma is the pen name of Bi Bingbin)	Verbal: none Visual: the cover design

Table 1.1.1-1 Chinese translations of *Lady Chatterley's Lover*

Title	Time published	Publisher	Translator (s)	Paratexts
<i>Lolita</i> (《罗丽泰》)	78	19	Taipei: Crown Culture Corporation	Verbal: blurbs Visual: the cover design
<i>Lolita: a note of widower's remorseful confession</i> (《洛丽塔——	89	19	Guilin: Li Jiang Publishing House	Verbal: the subtitle, blurbs, publisher's preface, allographic preface and postface, the original author's discussion of

鰥夫忏悔录》)				<i>Lolita</i> as a postface Visual: the cover design
A <i>Degenerate and Morbid Love: Lolita</i> (《堕落与病态的爱——罗丽塔》)	89	19	Shiji azhuang: Hebei People's Publishing House	Hu a Ming and Ren Shengming Verbal: the subtitle Visual: the cover design
<i>Lolita</i> (《洛丽塔》)	89	19	Nan jing: Jiangsu Literature and Art Publishing House	Yu Xiaodan Verbal: blurbs, allographic preface, two articles about the academic contributions of the original author as postfaces Visual: the cover design
<i>Lolita: a perverted love between a middle aged male and a teenage girl</i> (《洛丽塔：一个中年男子与少女的畸恋》)	89	19	She nzheng: Haitian Press	Mai Sui Verbal: translator's preface Visual: the cover design
<i>Lolita</i> (《洛丽塔》)	89	19	Han gzhou: Zhejiang Literature and Art Publishing House	Kon g Xiaojiong and Peng Xiaofeng Verbal: blurbs, publisher's preface, translator's postface, the original author's discussion of <i>Lolita</i> as a preface Visual: not included in the discussion due to its irrelevance to the topic of the text (the cover is dominated by an image of a tree) and being the only exception makes it ineligible to be considered as a

				different trend of fashion
<i>Lolita</i> : a note of widower's remorseful confession (《洛丽塔—— 鳏夫忏悔录》)	1994	Hul unbeier: Inner Mongolia Culture Press	Liu Lizhi	Verbal: the subtitle Visual: the cover design
<i>Lolita</i> (《洛丽塔》)	1995	Zhe ngzhou: Zhongyuan Nongmin Press	Nin g Geliang	Verbal: blurbs, publisher's preface Visual: the cover design
<i>Lolita</i> (《洛丽塔》)	1997-1	Cha ngchun: Time Literature and Art Press	Yu Xiaodan and Liao Shiqi	Verbal: blurbs, the preface by Liao Shiqi, the translator's postface Visual: the cover design
<i>Lolita</i> (《洛丽塔》)	1997-2	Cha ngchun: Time Literature and Art Press	Unc ertain	Verbal: blurbs Visual: the cover design
<i>Lolita</i> : a Pear Tree Overshadows a Crab Apple (《洛丽塔：一 树梨花压海棠》)	1999	Lan zhou: Dunhuang Wenyi Press	Wu Yujun	Verbal: the subtitle, blurbs Visual: the cover design
<i>Lolita</i> (《洛丽塔》)	2000-1	Nan jing: Yilin Press	Yu Xiaodan	Verbal: blurbs, the preface by Liao Shiqi Visual: the cover design
<i>Lolita</i> (《洛丽塔》)	2000-2	Nan jing: Yilin Press	Yu Xiaodan	Verbal: not available Visual: the cover design

<i>Lolita</i> (《洛丽塔》)	2005	Shanghai: Shanghai Translation Publishing House	Zhu Wan	Verbal: the obis, blurbs Visual: the cover design
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Table 1.1.1-2 Chinese translations of *Lolita*

When considering the paratextual elements collected from the translations of these two literary works and trying to figure out their relationship with the text and the context, the research needs to be complemented by a guideline that allows us to pinpoint the features and functions of paratexts of various kinds. Genette's reflections on the methodological aspect of paratextual analysis proves to be highly applicable to this research as it aims to "define the status of a paratextual message" from multiple perspectives (Genette, 1997: 4) while he "classifies the phenomena he is investigating with as much precision as possible" (Carrard, 1998: 367). Although this guideline is criticised by Genette himself as over-simplistic, it still provides us with an initial point from which research in this field can be carried out systematically.

In Genette's framework, the paratexts can be studied from five aspects: the "spatial, temporal, substantial, pragmatic and functional characteristics" of each paratextual element (Genette, 1997: 4). Based on Genette's detailed explanation, the first three aspects are concerned with the physical status of existence of a paratextual element, specifically where it is located in a book, when it appears/disappears and what it is composed of. Most of these messages are concrete facts that can be found by observing the book or other relevant records. As for the last two aspects, which respectively centralise on the "situation of communication" and the "illocutionary force" (Genette, 1997: 8/12), these require the researcher to make some deductions or assumptions

based on their observations of the visible facts. Although Genette did not emphasise that there is a hierarchical order in handling these paratexts, this research will start from the “observable facts” and “proceed to the reconstruction of non-observable facts” (Toury, 1982: 25). Thus, in the case studies of this research, the discussion will start by describing the factual aspects, such as the location, the size or the colour of each paratextual element, and then move on to the analysing, contextualising and generalising stage afterwards.

Apart from the general checklist that helps the researchers to organise the paratextual materials, Genette’s research also provides a more specific discussion on the features of different types of paratexts as he proceeds from one category to another in his analysis. The “general picture” composed by Genette from his “synchronic and not a diachronic study” (Genette, 1997: 3) provides future researchers with universal viewpoints to consider why the paratexts are designed in a certain way and how the paratexts function. Although some of these theoretical definitions on the functions or influences of certain kinds of paratexts are not fully applicable to the research of Chinese translations, they can nevertheless be used as reminders for the researcher to explore the reasons for deviations in specific cases from the general principle. As this research is primarily carried out in a diachronic order aiming to observe the evolution of the translation field in the target culture, it is a good opportunity to extend the scope of the existing theoretical and methodological reflections on paratextual studies and to align them with issues in the field of translation studies.

1.1.2 Visual material studies and other methods used in the research

As the research of paratexts inevitably involves visual materials, methods of visual analysis need to be included. As the

purpose of the study demands that the researcher considers why the visual materials are produced/selected by the publisher, how they are presented and for whom they are designed, Rose's methodological framework (Rose, 2001) is particular helpful since it suggests the researcher should view an image from its production site, image site and audiencing site with three modalities accompanying the specific analysis of each site. The relationship between these sites and modalities is illustrated in the table below, which has been adapted from Rose's model.

Sites and Modalities	Technological Modality	Compositional Modality	Social Modality
Production Site	How made?	Genre?	Who? When? Who for? Why?
Site: Image itself	Visual effects?	Composition?	Visual meanings
Audiencing Site	Transmission? Circulation? Display?	Viewing positions offered? Relation to other texts?	How interpreted? By whom? Why?

Table 2.2-1 Sites and modalities for visual analysis (Rose, 2001)

So, how do these sites and modalities function and connect with each other? How do they influence our perception of a certain image? And how can they be applied to this research?

In the site of production, the major concerns of the three modalities can be summarised as: by what technological device (camera, canvas, etc.) is the image made, which genre the image belongs to by

considering certain “meaningful objects and locations” present in the image (Rose, 2001: 19) and the social aspect of production, which includes the economic environment, the development of the visual material production industries, the socio-political identities as well as the status of the individual maker of the visual product (Rose, 2001). How and why the image is made can be reflected in the image itself, which can be viewed also from the three modalities. It should be noted that the interaction between the production site and the image site can be mutual or the effects of an image may even “exceed the constraints of its production” (Rose, 2001: 24). Specifically, the visual effect is determined by the technology used (oil painting or black-and-white photos) while the image can “make us understand its technology in particular ways” (Rose, 2001: 24). The compositional style of an image will affect the perception of it while the social or economic condition can also influence the image and be reflected by the image.

When the image is presented to the viewers, their impressions and judgements are essential to the meaning of the image. The three modalities of presenting might invite different kinds of reaction from the audience. For example, people may have varied experience when they see the same painting in a gallery or from a book (technological and compositional). Among these three modalities, the social one is considered to be the most prominent in understanding an image according to Rose. Apart from the social context of presenting the image, such as cinema, church or gallery, this modality is concerned with the “social identities of those doing the watching” and “social practices of spectating” (Rose, 2001: 27). These two aspects coincide with Bourdieu and Darbel’s opinion which argues that “works of art only exist for those who have the means of appropriating them, that is, of deciphering them” (Bourdieu and Darbel, 1991: 39, quoted in Rose, 2001: 27). This mutual selection between the image and the audience proposed by

these researchers can be particularly observed in the visual paratexts, which are produced to arouse the sympathy of a certain group of target readers.

It should be noted that the three sites of analysing images are not to be isolated from each other since they are obviously a dynamic entity with an intertwining influence on each other. At the same time, it should also be pointed out that the researcher will not typically distribute the same amount of effort on each site and modality in the visual analysis although each of them is important in the creation and presentation of an image as an individual art piece. For example, in the analysis of the visual materials in translation paratexts, the technological issue (such as what kind of camera is used or what painting techniques are adopted) may be outweighed by other aspects (such as the compositional and social modality which influence the genre of the picture), the compositional elements, the relationship between the picture and the texts, the audience and how they perceive the picture, etc. Therefore, this general model of research will be modified in the process of this study and its degree of applicability will be further examined by specific analyses.

Apart from the major research methods, other methods will be adopted when required, such as Fairclough's theory of textual analysis (2003) that is concerned with the "process of meaning-making" and "the social effects" of texts by analysing "the linguistic forms of texts and the distribution of different linguistic forms across different types of texts" (Fairclough, 2003: 11-12). Further, several attempts were made to perform online interviews with translators during the process of this research. The adoption of "asynchronous interaction" (to have the interview in written form) ensures the fidelity of interview records and allows the researcher to "facilitate the participation of people who are

hard to reach and keep the cost down” (Saldanha and O’Brien, 2014: 187). The integration of these methods of data collection and analysis into the research can help to greatly increase the accuracy and objectivity.

1.2 Theoretical framework for sociological studies of translation paratexts

As Genette and Rose provide universal guidelines to organise the features of paratextual elements, the paratexts need to undergo a historical and sociological analysis that can assign them to their contextual condition and highlight their interactions with other social factors. Since the present research is organised in a diachronic order that is concerned with the changes that have taken place in the paratextual design due to the temporal and spatial difference, the sociological theory of Bourdieu allows us to view them from a dynamic perspective, which complements Genette’s and Rose’s methods that mostly focus on the synchronic general features.

The discrepancies between the first translation and later translations have been studied by several translation scholars who have made contributions to retranslation theories. Their scope covers the linguistic changes (Berman 1990; Bensimon 1990; Goethe 1992) as well as the contextual causes (Venuti 2004; Paloposki and Koskinen 2010; Brownlie 2006) of retranslation phenomena. Their research suggests that the appearance of retranslations is a result of complex social causes and it is possible that it involves the contributions of various individuals and institutions apart from the participation of the translator. However, previous research on retranslation theories did not provide specific explanations of how the contextual elements contribute to the production of (re)translation, neither did they come up with any methodological suggestions on how to include the voices of different

contributors in the analysis. Thus, although the present research is dealing with materials that have been collected from translations and retranslations, the retranslation theories are still insufficient due to the abstractness and the limitations of the research scope.

To study translations produced from a certain cultural context, there are at least three stages of production that need to be taken into consideration. The first one is the creation of its physical existence, that is, the linguistic transference of the texts, the design of its cover, the quality of the paper, etc. This process is the initial step in which the messages contained in the source text are materialised in the target culture and it is also the starting point for specific empirical analyses in most of the research. At this stage, the potential to accumulate other forms of value, such as commercial value, is already sowed by the very design of the product.

When it proceeds to the second stage, which is mainly concerned with the promotion and circulation, when “the works of art are socially instituted as works of art and received by spectators capable of knowing and recognising them as such” (Bourdieu, 1993: 37), the value of the product not only lies in its identity as a commodity, but also in the fact that it may have ripple effects among its target readers and other producers in the same field. For example, many (translated) literary texts are created to meet the demands of readers in a historical period or they prove to be particularly enlightening for a certain group of people. The struggle for financial benefits (economic capital) or social recognition (symbolic capital) determines how an institution designs and positions its products, although, there is no denial that the accumulation of one form of capital may lead to an increase of the other in many cases.

The third stage of value production can be more obviously observed in retranslations or republications, by which the life of a

literary work is prolonged by reinterpretations in different time periods and for different readerships. On the one hand, the investment made in retranslation is a recognition of the literary or social value of the work. On the other hand, the meaning of a work may exceed what is textually described in the work itself as it repeatedly appears in the history of the target culture and gradually becomes a cultural symbol through readers' perceptions. In this process, there is no doubt that the (re)negotiation between the translated text and the target culture is manipulated by various social agents, including the translator, the publisher, the critics, etc.

Thus, in the process of studying both the "material production" and the "symbolic production" of the translation, the analysis of the observable facts need to be accompanied by the discussions in the creation of the "public meaning" which "originates in the process of circulation and consumption dominated by the objective relations between the institutions and agents implicated in the process" (Bourdieu, 1993: 119). Given that the present research observes how a translated text becomes a socialised product with its symbolic meanings that extend or deviate from the text itself through the participation of different social agents, Bourdieu's theory becomes particular inspiring since it:

takes into consideration not only works themselves, seen relationally within the space of available possibilities and within the historical development of such possibilities, but also producers of works in terms of their strategies and trajectories, based on their individual and class habitus, as well as their objective position within the field (Johnson, 1993: 9).

Under the umbrella of this idea, Bourdieu's model helps to elaborate the interactions and struggles within and external to the translation field with its basic terms and how they are integrated. On

the level of individual agents who participate in the production of a certain form of cultural product, their behaviours are neither purely determined by their subjective will (although they may think that they make the decision based on their own wish) nor the objective context. Instead, they are performing their roles on the basis of their habitus, which is defined as a “system of durable, transposable dispositions, structured structures predisposed to function as structuring structures” while it can “generate and organise practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends” (Bourdieu, 1990: 53). This notion indicates its disagreement to subjectivism, which posits that the agent makes decisions based on his/her complete consciousness and declares that how the agent behaves in a certain field is largely determined by his/her “feel for the game” (Bourdieu, 1990: 66) or dispositions that are established through a long-term process. Thus, they are foremost “structured structures” since one “inevitably incorporates the objective social conditions of its inculcation” (Johnson, 1993: 5). Meanwhile, the agents are also actively “structuring structures” when they take actions based on the specific situations in their social condition.

The concept of habitus finds a balance in the confrontation between subjectivism, that views the behaviour of individuals as the determined factors in cultural production, and objectivism, that sees literary creation as a passive reflection of the concrete conditions while it allows us to study “individuals’ practices in relation to the social space(s) where such individuals compete” (Hernandez, 2017: 510). This “social space” is described as a “field”, whose structure is closely related to the distribution of “capital” since they are “the specific properties which governs the success in the field and the winning of the external or specific profits which are at stake in the field” (Bourdieu, 1993: 30). Agents who are in the same field constantly maintain a negative

relationship with each other as they are competing for more capital to ensure their legitimacy.

When it comes to the literary field and the translation (sub)field within it, the regulations of operation are determined internally by the structure of the field while they are dominated by the external field of power, in which the economic and political profits are at stake. The degree of indifference of the literary field to the economic or political profits is dictated by its degree of autonomy. Specifically, “the more autonomous the field becomes, the more favourable the symbolic power balance is to the most autonomous producers and the more clear-cut is the division between the field of restricted production” (Bourdieu, 1993: 39). This notion firstly points to the idea that the operation of the literary field is a reverse of that of the economic world, while it also reveals the confrontation between the large-scale production (a heteronomous form of production that is subject to the law of economy) and the restricted production (representing the autonomous operation of the literary field) within the literary field as well as the distribution of varied forms of capital.

To distinguish these two types of production is to simultaneously refer to two forms of competitions which are: the struggle for more economic capital and the competition for more symbolic capital, which includes “prestige, celebrity, consecration or honour” (Bourdieu, 1990: 22). The observation of these two kinds of competition can, therefore, inform the researcher of the investment made by different participants in the field so their purpose of entering the field can be revealed to a large extent. At the same time, due to the inequality in capital (both economic and symbolic) distribution, agents are constantly struggling for different forms of legitimacy granted by different groups of people, such as the public, other producers or state guaranteed academics (Bourdieu, 1993). In the realm of erotic text

translation, the struggle for legitimacy is one of the major challenges faced by institutions in order to avoid censorship for products of antagonistic ideology. Thus, how legitimacy is gained in the field is positioned as one of the major themes of the present research.

In research that views translation products both as commodity and symbolic goods, Bourdieu's notion of field and capital makes it possible to analyse different forms of struggle between producers in a socialised field that involves not only translators, but also the institutional agents who "possess economic dispositions which, in some sectors of the field, are totally alien to the producers" (Bourdieu, 1993: 39). In addition, the integration of these sociological concepts into translation studies complements previous theories that concern the position of the translation (sub)system in the larger literary system (polysystem theory of Even-Zohar). However, polysystem theory is criticised as trying to "seek in the literary system itself the principle of its dynamic" while neglecting the "balance of forces between social agents who have entirely real interests in the different possibilities available to them as stakes" (Bourdieu, 1993: 33/34) and it is "more focused on texts than on social agents (individuals and institutions)" (Sapiro, 2008: 158). Thus, this theoretical model is still highly superficial in viewing the position of translation without giving specific explanations on how exactly different agents and institutions perform in translational activities.

Although Bourdieu's theoretical framework makes it possible for researchers to investigate the struggles and negotiations between agents and institutions in their field and the market, its design is based on the observation of French cultural production and not created specifically for translation studies. Therefore, when it is applied to the present study, which focuses on Chinese translations, the aim is not only to look for the phenomena that are supportive to this theory, but also

for the situations in which the theory needs to be re-interrogated or extended. Moreover, further attempts need to be made to see how this general sociological theory can be modified to be applied to the study of specifically translational issues.

The application of Bourdieusian theory to translation studies has been previously conducted by several researchers from varied perspectives. Some of them concentrate on the specification of the macro sociological theory to the operation of the translation field while the others make attempts to re-examine some translational phenomena under the prism of Bourdieu's theory with case studies. These research studies are illuminating because that they reveal varied ways of interpreting the fundamental concepts in Bourdieu's theoretical system while they suggest methodologically how to assign specific issues observed in the empirical study to the theoretical framework of sociology.

In the area of theoretical discussions, Inghilleri's research (2005) and Sapiro's research (2008) are noteworthy as they present two different models of analysis. Inghilleri is more inclined to explore the essence of Bourdieusian theory from a macroscopic view, reminding researchers who are engaged in the field of study to consider their own position and degree of objectification during their observation of the objects being researched. It is of vital importance to realise that the attitude and viewpoint of any researcher is determined by the embedded socio-cultural environment. Therefore, there is no absolute objectivity in any social research. Thus, social scientists "must acknowledge and maintain the distinct forms of knowledge that inform his or her relation to the social world" (Bourdieu, 2000: 50). In addition, the necessity for empirical studies is also emphasised in this research while the researcher suggests that sociological studies of translation

should look into how it might be “distinguishable from culturalist, linguistic or semiotic approaches” (Inghilleri, 2005: 129).

Methodologically, this research is particularly enlightening. On the one hand, it addresses a key factor that should be taken into consideration for translation researchers who may easily overlook the fact that they are also socialised beings with varied habitus. The tangled relationship between the researcher’s subjectivity and their aim to produce objective remarks on the objects of study can be highly influential to the result. On the other hand, the future researchers who are focusing on socialising translation studies are encouraged to explore the difference between the sociological studies of translation and the previous theoretical frameworks (cultural, linguistic, etc.) so they can re-evaluate the persistent issues within the translation field while they test its boundary.

Compared to Inghilleri’s study, Sapiro is more concerned with the degree of relevance between the basic terms proposed by Bourdieu and the institutional production of translated texts, specifically, the application of “Bourdieu’s economy of symbolic goods and field theory to the sociology of translation” (Sapiro, 2008: 154). The scope of this research covers the general pattern of circulation of large-scale and small-scale literary products in the publishing industry and extends to the publication of translated works in the global market. It is pointed out by Sapiro that the analytical model of Bourdieu “allows us to compare the structure of publishing in different countries and to take into account the specific agents (individuals and institutions) as well as the international circulation of publishing models” (Sapiro, 2008: 160). In addition, the “economic factors and the size of the book market” as well as the “political factors” (Sapiro, 2008: 159) should be taken into consideration in order to have a sufficient explanation of the unbalanced import and export of translations between different

countries. Additionally, the study of the publisher's strategies on a more micro level is also included in Sapiro's model of "developing Bourdieu's sociological approach" (Sapiro, 2008: 161).

This study suggests that the application of Bourdieu's approach in translation publication can be analysed in a multi-dimensional framework that consists of discussions on the macro (the market, genres, and categories of translation in different countries based on their economic and political situations), mezzo (publishers' strategies and their elective affinities) and micro level (the process of selecting and translating as well as the constraints imposed on the translators by the publishers) (Sapiro, 2008: 163). Sapiro's reflections on Bourdieu's theory concentrate on the applicability of the macro sociology in the publication of translation. On the one hand, as the researcher locates the study of translated works in the field of publishing industry, he reminds future researchers to include the agents who participate in the initiation and circulation of translated products. On the other hand, the model of macro-, mezzo- and micro- analyses derived from Bourdieu's theory provides us with a heuristic method to construct empirical research regarding to the operation of the translational publication industry.

The socialisation of translation studies through empirical analysis is also carried out with a different focus. Gouanvic's research (2005) reconsiders conventional translational theories under the umbrella of Bourdieu's sociological theory through the empirical studies of American literature translation in France between 1920 and 1939. In this process, a new viewpoint in the argument of foreignisation and domestication is proposed. It is suggested that the "difficulty of a translation resides in the interplay between resemblance and difference" in the attempt to trigger the same adherence of the target reader to the translation as the source reader to the source text. The idea of

equivalence exceeds the linguistic and functional realm in the area which is concerned with the reader's social acceptance or commitment to the translated text. To view translation as a reconstruction of the social identity of its source text is to put the issue of equivalence in a sociological context and so more discussions within this area can be initiated.

Gouanvic's research simultaneously analyses the role of translator in the cross-cultural transference as well as the structure of the field through the agent's pursuit of different forms of capital. At the same time, it defines good translations from the perspective of *illusio* as those which can "(re) produce in the target text the capacity of a work of fiction to provoke the adherence of a reader to the source work of fiction" (Gouanvic, 2005: 163). However, it seems that the researcher holds the idea that translation and translators are closely attached to, or are even inferior, to the source text and its author. His interpretations on the symbolic capital and translator's *habitus* reflect the idea that the formation of the operational rules in the translation field is mainly determined by the source text/author rather than the independent development of the translation industry in the target culture. These arguments might be in disagreement with many of Bourdieu's proposals, which stated that *habitus* and the structure of the field are the result of a long-term evolution rather than being determined by one source text from a certain epoch.

There are also empirical studies that concentrate on one particular section of Bourdieu's theory based on their specific cases of observation, such as the research carried out by Hernandez (2017) and Liu Jinyu (2012), which respectively concerns the influence of the economic status of institutions and the *habitus* of the translator. Hernandez's study compares two different editorial modes of the international versions of *Le Monde diplomatique* in Mexico, reflecting

that the editors' pursuit of more symbolic capital was accompanied by their incapability to secure enough economic capital. Therefore, their endeavours for legitimacy were always infused with their attempts to convert translation practices into products with more economic benefits. This research relocates the study of translation strategies into a more realistic environment, in which the issues of marketing and management are also at stake in addition to the professional skills of translators and editors.

Liu Jinyu's research, on the other hand, borrows the concept of habitus and focuses on one Chinese translator (Lin Shu) who was active in the 1900s. This study is particularly inspiring for the present research due to the fact that it similarly puts its emphasis on translations produced in the context of social crisis, which may stimulate or repress translation production for various reasons. Liu Jinyu's research highlights the fact that the translator should be viewed as a socialised individual who "cannot be reduced to a profession" (Liu Jinyu, 2012: 1169), while habitus and field cannot be viewed separately and statically. This realisation counteracts the drawbacks of DTS, which "overlooks the human agent, the translator" (Hermans, 1999: 222).

However, as the researcher chose Lin Shu as a representative figure in the epoch of social crisis, she merely scratched the surface of Yan Fu's translational proposals without any systematic analysis on how specifically he influenced society and was influenced by society. As the researcher jumped to the conclusion that Yan Fu's translations "saved China from extinction" (Liu Jinyu, 2012: 1172) through his habitus as a translator, she lacked an objective measurement of Yan Fu's contribution while she neglected other social factors and agents that were involved in the process of social revolution, as well as their possible interactions with Yan Fu. Thus, although the researcher suggested that the theoretical terms should not be viewed reductively,

her case studies are reductive nevertheless.

In many of the previous attempts to adapt Bourdieu's sociological theory to translation studies, one of the major problems is the failure to establish the role of the institutions due to the lack of concrete data. The discussions on the linguistic profiles or the more general social conditions are less able to provide evidence of how specifically the institutions react to the struggles in the field. This drawback found in a lot of previous research makes it worthwhile to test how the discussion of paratexts can contribute to the sociological approach of translation studies since they are more direct reflections of the decisions made by institutions and where their investments are concentrated. As it is proposed by Bourdieu's theory that "the field's structure refracts, much like a prism, external determinants in terms of its own logic" (Johnson, 1993: 14), paratexts are also a kind of prism that refracts the capital-pursuing movements made by publishers under the influence of the field of power and the internal structure of the translation field.

1.3 Previous studies of translation paratexts

Following Genette's work, which provides a systematic and methodological analysis on the position and the function of paratexts but excludes translations from the scope of study, there have been several research outputs in the translation field that consider how presentational materials are utilised, evolved and manipulated in a situation where there are multiple forms of transference, such as linguistic and cultural transference, taking place. In these studies, some concentrate on a specific kind of paratexts (verbal or visual) while others provide their analysis based on their empirical studies of specific research objects. The perspectives chosen by these researchers also vary due to their different purposes of study. The available research

results cover the topic of translator's position, institutional manipulation, ideological influence, and the intersemiotic translation of the text, etc.

Among the paratextual research of translations, there are two that are particularly devoted to the translation of *Lolita* in China and other countries. Ambrosiani's research (2016) focuses on the paratexts of *Lolita* translations in English, Russian, Polish, German, Ukrainian and French. In this archival research, the researcher summarised how many kinds of verbal paratextual elements are included in each translation version and revealed the fact that there are different degrees of omission in translations when representing the original paratexts in the source text, such as the omission of the original preface or the annotations. Admittedly, we can be informed that the faithfulness in representing the original paratexts in *Lolita* translations are highly variable but, disappointingly, no further analysis of these phenomena are provided nor other related issues, such as the causes and the effects of unfaithfulness, are further explored.

The other research shows different degrees of integration with translation studies theories. Some of them are extensions of existing theories while the others are pertaining to redefine translation through their analysis on how translation is presented. Pei Jieting's study (2011) concentrates on the influence of patronage in the target culture based on Lefevere's theoretical framework of translation as a rewriting of the source text. It is argued by the researcher that the translation of *Lolita* was manipulated by the mainstream ideology and the socio-political environment of the target culture since they are functioning as patronage that "can further or hinder the reading, writing, and rewriting of literature" (Lefevere, 2004: 15).

In this process, the paratextual elements are defined as an extra-textual manipulation that legitimises the texts based on the

preference of the mainstream ideology (Pei Jieting, 2011). This determination of legitimisation can be revealed by the adoption of the verbal paratexts that were produced by some well-established figures in the target culture. However, the legitimisation is greatly challenged by the visual materials when the earlier translations are accompanied by highly erotic covers, which “severely damaged the reputation of the source text and imposed negative effect on the readers’ perceptions” (Pei Jieting, 2011: 29) while the later more elegant cover design in Zhu Wan’s translation in 2005 is regarded as an intention to repackage the product so that the readers are provided with a fabricated reason to purchase the book (Pei Jieting, 2011).

Pei’s research is enlightening as it provides a preliminary overview of the interactions between translation practice and the market, the social context and the ideology of the target culture. At the same time, it starts to recognise that the translation industry and the publication industry are also largely influenced by the emergence of new techniques, such as electronic books, so they are required to alter their marketing strategies in order to gain more attention from consumers. However, this research reveals an inclination to oversimplify the causes of the varied paratextual design found in different versions of *Lolita* translations. The complexity found in the research objects is still simply categorised as the methods taken by the publisher to pursue financial profits, which can hardly be taken as a universal explanation for all the varieties in paratextual designs. This reductive analysis of the paratextual manipulation on the translation and circulation of *Lolita* neglects the fact that the socialisation of these translation products is a process that is carried out under the collective influence of multiple agencies. It also has a high likelihood of distorting the research to exaggerate one certain influential factor while overlooking the other ones. As a result, the objectivity and the accuracy

of the analysis may be compromised by the researcher's biased beliefs.

Buendia's study (2013) is an example of translational theory extension as it concentrates on the translator's visibility and intervention in presenting the translated text alongside their translator's notes. The research is carried out on the basis of descriptive translation studies and historical translation studies (Buendia, 2013: 150). Through the researcher's indication of the basic functions, the locations and the potential intentions contained in translator's notes, these paratexts are regarded as "observational facts" that can help us to "proceed towards the reconstruction of non-observational facts" (Toury, 1982: 25). As an application and extension of DTS, this research went beyond the stage of introducing the specific features of each kind of translator's note. It progressed to analyse how these kinds of verbal paratexts are intertwined with the consideration of the position of the translator during the production of translation, what is acceptable to the target culture as well as the translational norms illustrated by the translator's notes.

As qualitative research on the utilisation and function of the translator's notes is undertaken, this study distances itself from the viewpoint of treating translation as being attached to a source text. Instead, it regards the translation and its promotion as a re-contextualised and independent activity that largely complies with the norms in the target culture. This angle of research undoubtedly agrees to the proposal of DTS, which presents the idea that "translations simply cannot be facts of the source system because they are not encoded in the code in which every utterance pertaining to that system is encoded, nor even in another code which bears any necessary relation to it" (Toury, 1982: 26).

However, that is not to argue that the study of translational paratexts should be totally detached from the discussion of ST/TT

transference and other issues pertaining to interlingual studies. The aim is to realise that the creation of paratexts is based on the creator's awareness of both the background of the source text and the environment that the target text will be received in. While the paratexts are usually created subsequent to the interlingual translation as its threshold to the public, their major task of transference is between the text and the context rather than from one language to another. Therefore, to shift the research attention from ST/TT equivalence to the socialisation of the target text is a more efficient way of studying paratextual analysis. Although Buendia restricted the scope of the study to one kind of paratexts without providing many systematic case studies, the target-text-oriented viewpoint, as well as other proposals in this research, can be generalised when analysing other forms of paratexts.

Apart from the critical thinking on the existing translation theories, some researchers focus on the study of translational paratexts from a sociological point of view. Summer (2013), Tahir-Gürçağlar (2002) and Kovala (1996) approached this issue by observing the institutional and cultural interference on defining, accepting and publishing translation through their respective case studies. Summer's research is concentrated on the paratextual design of Christa Wolf's politically controversial literary work, *What Remains*. Unlike Buendia's study, which is more concerned with the translators instead of the other agents who take part in the publication process of the translated text, Summers's study concentrates on the "discursive authorities such as publishers, editors, reviewers and readers" in order to see "how an author is reconstructed through linguistic transfer to a new discursive context" (Summers, 2013: 11/12). In this process, the paratextual elements, "normally controlled by the publishers, negotiate the 'otherness' signalled by the translated status of the text" (Watts quoted in Summers, 2013: 15) and the paratexts of translated texts "(re)

negotiate the relationship between the text and its audience, which is often out of the control of the individual writer” (Summers, 2013: 15).

From this research, Summers provides more specific analysis on how the source text is distanced from its embedded culture and renegotiated in the target culture through institutional manipulations, political controls and commercialisation purposes. Thus, the “authorial intention” in paratextual design is heavily challenged by the realisation that “the translated author must surrender control to institutions in order to achieve circulation” (Summers, 2013: 28). This opinion, on the one hand, emphasises the idea that the acceptance and distribution of translations depend on multiple authorities while, on the other hand, highlights the importance of translated text in paratextual studies since it can act as “an exemplary object of study for the complex question of paratextual authorship” (Summers, 2013: 15).

Summers’s research provides an example of how to integrate specific paratextual features with the participation and intervention of the institutions. By including publishers, editors and readers in the discussion, a more complete image of the socialising process of the translated text is mapped out. However, this research focuses more on the aspect of how the translation is passively controlled by the socio-political environment or the moral system with very little contribution to the discussion of how paratexts are utilised to strive for more commercial value or symbolic capital. As a result, the research may be easily trapped in the fallacy that the paratexts, as well as the text, are a mere result of contextual manipulation and their counterforce on the translation industry and the surrounding environment can be ignored. This misunderstanding could put the research at risk of being static and reductive.

A similar discussion concerning the institutional reshaping of the translated text can be found in Tahir-Gürçağlar’s research (2002) as

well as Kovala's research (1996), which respectively illustrate the difference between the paratexts of translations commissioned by the "state-sponsored Translation Bureau" and private publishers (Tahir-Gürçağlar, 2002: 48), as well as considering how paratexts were "used in publishing translations" to show "how they manifested tendencies towards ideological closure" (Kovala, 1996: 121). With the realisation that the translated text goes through the manipulation of publishing institutions, the paratextual discrepancies and evolution are analysed based on their social functions, the profiles of different institutions, as well as the publishers' definition of translation. For example, both these two works show that different institutions reveal different degrees of explicitness in presenting the fact that the book is a translation instead of an originally created literary work in the target culture.

By discussing the institutional and paratextual mediation in publication as well as the influence of the cultural contexts on the creation of paratexts, these studies are not only inspiring in their determination to see how translation is defined by the presentational materials, but also in their methodological contribution to the study of translational paratexts. Although the specific causal relationship between the larger social context and the decisions made by the publishers is not further explored by these two researchers, the association between the publicational (not just the translational) purposes, the genre of the text as well as the target readership provides a specific research model for future studies.

In the field of paratextual analysis, the matters for discussion are not only targeted at the selective presentation of the text, but also at the study of different semiotic domains. Some research argues whether the visual materials should be included in the corpus of study since they may cause a large deviation from the conventional research strategies for translation studies. A representative study that raised from this

issue is conducted by Mossop (2017), whose research concentrates on defining the nature of the relationship between the book cover and the translated text and setting up the boundary for what should (not) be included in translation studies. It is commonly recognised that the book cover, as both “a marketing device” and “a freestanding art object” (Mossop, 2017: 2), usually maintains an intimate relationship to the texts since it selectively represents a part of the textual elements for the readers. However, should it be considered as a form of intersemiotic translation? When faced with this question, the researcher seeks the answer by comparing the features of the pictorial representation of the linguistic text to the features of the interlingual translation. As it is suggested that the book cover does not correspond to many translational characteristics such as back-translatability (Mossop, 2017), it is argued by Mossop that the study of visual materials on the cover should not be categorised as a form of intersemiotic translation since it will “distance translation studies from the concerns of the translation industry, which as things stand does not deal with inter-media work” (Mossop, 2017: 15). Instead, this form of verbal to visual transference should be considered as transmutation based on Jakobson’s term (Mossop, 2017).

Mossop’s research is a deliberation on the boundary of intersemiotic translation proposed by Roman Jakobson, who considers the “interpretation of verbal signs by means of signs of nonverbal sign systems” as a form of translation (Jakobson, 1959: 233). By comparing how the pictorial elements render the text with how the conventional interlingual translation is carried out, Mossop’s research encourages people to question to what extent a form of transference of messages should be included in the field of translation studies. Furthermore, when viewing the visual paratextual elements that are relevant to the translated texts, should one insists on applying the criteria for

evaluating interlingual translations, such as degrees of faithfulness or forms of equivalence, in determining their nature of existence in translation products?

When dealing with visual materials that serve as a cross-semiotic transference that interprets and presents the texts, it may be a little bit impetuous to exclude the study of them from the field of translation studies for the reason that they do not follow the conventions for linguistic analysis of translated texts. As a matter of fact, some other researchers have already moved beyond the restriction of conventional disciplines and realised the necessity of studying the function of pictorial materials in published books, since the judgement of “a book cover as an object in itself may ignore the cover’s role in linking the text with the prospective reader” (Sonzogni, 2011: 16).

In this area of study, Sonzogni’s research (2011) is particularly inspiring in the way that it, not only discusses the interaction between the visual materials and the text so that they should be regarded as a form of intersemiotic translation, but also proposes a specific criterion for analysing and evaluating the degree of prominence of the book cover in communicating with the target readers. It is suggested that the book cover “has a major effect in shaping the public’s view of popular and literary fiction” and should be regarded as “an essential part in the marketing process” (Sonzogni, 2011: 17-19). Based on this presumption, the study of visual materials should be conducted by “a more dynamic process” compared to the “traditional fixed view of equivalence and fidelity” (Sonzogni, 2011: 22).

In addition to emphasising the function of commercialising the text through the book cover, Sonzogni’s research also devoted a part of its discussion to the book cover designs of republications, referring to them as “maps of mutation” (Sonzogni, 2011: 24). Although this term is not further illustrated in his later discussion, it encourages potential

studies to explore the book cover design not only horizontally, but also vertically or chronically. This method of study, on the one hand, allows us to observe the evolution of a certain literary work in a particular culture while, on the other hand, it can contribute to the study of retranslation by visually presenting the changes of what is emphasised and what is silenced. As this research recognises that the “limited space of the cover restricted the choice” while the “text can generate unlimited visual interpretations” (Sonzogni, 2011: 22), the study of the contents of the cover is, to a large extent, a study of what is selected from the text as well as the reason for this selection.

Sonzogni’s reflections on the relationship between the book cover and the text are not only an expansion of the term intersemiotic translation, but also a methodological inspiration as he proposed several regulations that can be used to evaluate the interactions between the textual and the visual elements based on the theories of interlingual translation studies. However, the scope of Sonzogni’s research is still restricted to the translation field but does not analyse either the causal relationship between the cover design and its specific concrete social surroundings or the potential influence of the selective criteria on the future discussion of the translation field and the publication field. Moreover, the case studies included in this research are mostly descriptive, concentrating on illustrating the layout, colour or genre of the book cover. Therefore, although the study of intersemiotic translation differs from the conventional translation studies on linguistic issues in the way that it deals with the transference between varied types of semiosis, it is still, in fact, a discussion of equivalence. If the purpose of research is to view translation studies from a sociological perspective, the description of how messages are delivered across semiosis should be the starting point, rather than the finishing point.

The previous research on translational paratexts undoubtedly functions as prototypes in this field of study, which calls scholars' attention to the prominence of paratextual elements when reviewing translation products. As the previous studies proceeded from the study of interlingual transference to the presentational materials that involve multiple semiotics, as well as the participation of different agencies, they are testing the boundaries of translation studies, as well as the definition of translation products. In this process, we are encouraged to question: what should be considered as valid to be included in the corpus of research in translation studies? When we are presented with a translated text, both as researchers and readers, how is each textual and paratextual element evaluated by us, consciously or unconsciously, in our perception of the translation as an entity? And, in the attempt to study translation from a sociological perspective, how specifically can paratexts help us to reconstruct the context of the translation?

The observation of previous research in this area, that attempts to construct theoretical frameworks for paratextual studies, can shed light on the methodological opportunities for future studies since they have approached the subject from multiple viewpoints. Although many of these studies are still at the stage of descriptive studies of the specific features of the paratexts, without systematic analysis of the social causes and consequences of these presentational materials, they illustrate the possibility of redefining and extending translation studies to search for more solutions to solve the problems that haunt the interlingual textual analysis in this field of study.

II. The translation of *Lady Chatterley's Lover* as Social Enlightenment

With the Chinese translation of *Lady Chatterley's Lover* being traceable back to the 1930s, this literary work with its reputation for eroticism has attracted strong attention from many Chinese readers. Despite it being extremely popular in recent times, the translator of the earliest translation of this work were reluctant to be known by the public for his engagement with this translation task. While the translator chose to use a fake name with nearly no clue to his true identity in the translated book, he had to pay to have the book printed and published since no publishing house would accept this task initially due to the high risk in publishing a novel of controversy. Therefore, this book became “selected reading material” with “limited copies” (Chen Xiaoping, 2014). However, this situation did not stop the book from spreading to a larger reading audience since the earliest translation of *Lady Chatterley's Lover* was secretly circulated in handwritten copies later. There are still some people in recent days can recall that the first translation of *Lady Chatterley's Lover* was considered a “sex education manual” and was given the label of being “highly obscene” (Chen Xiaoping, 2014). Being one of the earliest erotic text translations with a very rich history, *Lady Chatterley's Lover* has, without any doubt, become a symbolic cultural product that has brought “sexual enlightenment” to the readers in the last two generations in China.

The earliest translation of *Lady Chatterley's Lover* (by Wang Kongjia) was published in 1936 in Shanghai serialised in a literary journal called *Tian Di Ren* (《天地人》, *Sky, Earth and People*) with only five issues and the first publication of a complete translation of this work took place in the same year. Many paratexts on the first publications of *Lady Chatterley's Lover* only exist in forms such as old

pictures, a translators' preface, interviews, etc. since early versions are very difficult to trace due to how long ago they were produced. However, we can still get a glimpse of the promotion and acceptance of translated erotic literary works in the "Golden Decade" (1927-1937) during which a significant development took place in the publication industry in Republic of China while, also during this time, a great clash between Western and Chinese language and literature occurred.

2.1 The context of the first translation of *Lady Chatterley's Lover*

The first appearance of *Lady Chatterley's Lover* in China in the 1930s was not an unprecedented event. Several decades before the first translation of *Lady Chatterley's Lover*, the development of the publishing industry and translation industry had paved the way for its appearance. As China was under the colonial rule from late Qing Dynasty (1840-1912) and the traditional "canonised culture" (Even-Zohar, 1990: 15) was challenged by new trends of thought, the publishing industry began to be transformed and develop rapidly as the traditional publishing methods integrated with the new publishing businesses brought in by the colonisers. Within this trend, there was a vast increase in both the number and the kind of books being published, while the translated works occupied a "major share in the market...that takes up about one third of the total publishing amount" (Wang Yuguang and Wu Yonggui, 2008: 20). As the publishers in the late Qing Dynasty hoped to "awaken people's patriotic enthusiasm" with their products, the literary field was given a large space to flourish in with the appearance of new categories such as "satires, detective stories and love stories" that "form... [and] sow the seeds for the thriving of the publishing industry in Republic of China (1912-1949)" (Wang Yuguang and Wu Yonggui, 2008: 20).

At the same time, from the 1930s onwards many multi-lingual

intellectuals started to consider translation as a profession that allowed them to use their language skills and make a living. Translation had been supported by “several reformers with Liang Qichao being their representative” to “infuse Chinese novels with new blood” (Fang Huawen, 2005: 64). In this process, translation shouldered the social task of “attacking the existing malpractices” owing to the “extremely harsh political climate in the late Qing Dynasty” (Fang Huawen, 2005: 64). Although some scholars who invested their time in translation in this period would use pseudonyms in their works to avoid their names being tarnished (Fang Huawen, 2005: 64) due to the influence of traditional ideology that viewed the creation of popular literature as a ‘trifling skill’ (末技)” (Zhang Hua, 2000: 38), the 1930s still witnessed a social trend in which “translators started to emerge as a professional group...and identified themselves with and through their occupation” (Volland, 2014: 126). Compared to the 1920s during which translations were done by multi-lingual writers who viewed translation as a “side-line business”, the formation of translator as a profession in the late 1930s not only improved the level of cross-cultural literary communication, but also promoted the establishment of professional norms (Volland, 2014: 127).

Apart from the changes in the literary field, the geographical differences also had a considerable impact on the production and readership of the translated works. As Shanghai became the centre of the economic and publishing industry after the 1920s with its new management skills and highly-developed printing techniques, a fertile space for the production and promotion of translations of different genres was formed. As Shanghai also played an “essential-even a leading-role in earlier political revolutions like...the 1911 Revolution and the May 4th Movement” (Wang Yuguang and Wu Yonggui, 2008: 23), its innovation in the political movements called for “a support from the

publishing field” as a means to lead public opinion. As a result, a large number of writers and translators, including overseas students, “rushed to this economic and cultural centre from all over the place...to escape from their turbulent hometown” (Gao Xing, 2014: 174). The external environment as well as the gathering of literary professionals made it possible for the appearance and acceptance of (controversial) foreign literary works as there was high demand for both the original and translated foreign literature with many copies of the texts being sold.

Apart from the active producers in the literary field at that time, the preference of the public was also highly influential in both the selection and publication of literary products. As the general readership was made up by “workers, businessmen, office workers, shop assistants, small producers, self-employed people and small retailers” who came from all over the country to Shanghai to make a living (Wang Yuguang and Wu Yonggui, 2008: 22), their major motivation for reading might be entertainment or curiosity gratification rather than academic study. As a result, publications “aimed at entertainment emerged as the times demanded” and they “changed with the preferences of the target readership” (Wang Yuguang and Wu Yonggui, 2008: 23). With these two very different readerships, it is found in the paratexts of first translations of *Lady Chatterley’s Lover* that one group of readers was targeted while the other was intentionally excluded. This selection of the target readership can provide us with clues on how this erotic text was positioned in the 1930s by the publishers and the translators, and it reveals how the translation was expected to function during that historical moment.

2.2 The positioning and purpose of the translation of *Lady Chatterley's Lover* in the 1930s

2.2.1 An analysis of the paratextual elements of the translations of *Lady Chatterley's Lover* in the 1930s

The specific paratextual designs of the translations of *Lady Chatterley's Lover* in this period is analysed from three perspectives, including the discussion of the specific promotional strategies used in the paratexts, the “external relations” (Fairclough, 2003: 36) between the texts and the social contexts and the interactions between the translation field, the readers and the translation products. As the framework of paratextual analysis is concerned with its “location, appearance, mode of existence, sender/addressee and the function” (Genette, 1997: 4), the study of the paratexts in Wang Kongjia’s and Rao Shuyi’s translations also includes consideration of their physical forms of presentation as well as the potential messages contained in the paratexts, such as the implied target readerships and the cultural norms they comply with.

It is observed that Rao Shuyi’s translation puts a lot of effort into the design of the preface compared to the other forms of paratext. The visual design of the book is less expressive while the prefaces in Rao Shuyi’s version contain a detailed interpretation of this literary work. Thus, more discussions will be devoted to the textual analysis of the translator’s prefaces than other paratextual elements in this chapter. Based on the purpose of the research, Fairclough’s methods of textual analysis can be very useful in determining the features of the prefaces as well as their functions. It is suggested that the text can be studied from its “external” and “internal” relations. The external relations are concerned with the text’s relationship with “other elements of social events” and “other texts” (intertextuality), specifically, “how elements of

other texts are 'intertextually' incorporated and ... how the voices of others are incorporated". The internal relations mainly focus on the linguistic analysis of the texts, for example, the "semantic relations", "grammatical relations" or "vocabulary relations" (Fairclough, 2003: 36). Unlike other forms of paratexts, such as visual design and blurbs which only contain a limited amount of information with their specific emphasis, a preface can provide us with more clues to discover the text's interrelationship with the external environment.

Another important method in determining the function of the translation is to look at its genre as indicated by the paratexts. As it is suggested that "genres provide powerful means of shaping discourse into ordered, unified, and bounded texts" and they have "strong historical associations" that "bear social, ideological and political-economic connections" which are connected with "distinct groups as defined by gender, age, social class, occupation" (Briggs and Bauman, 1992: 147), the study of genre can provide us with more insights in understanding the target readership, the social purpose of this translation and the re-contextualisation of the eroticism in *Lady Chatterley's Lover*. At the same time, some of the genre indicators may also contain traces of censorship that make the eroticism more acceptance among the target readers when they were still largely influenced by the traditional social and cultural norms.

Within this general framework, the functions of the preface produced by the translator will be studied from the following aspects: (1) "explanatory function", which refers to the translator's "selection of texts and authors" as well as specific strategies they have used in response to translation problems"; (2) "normative/prescriptive function", which aims to provide "guidelines/translation tips and 'instructions or models' to be followed by other practitioners; and (3) "informative/descriptive function", which may include the translator's

own analysis on the source text/author and the “socio-cultural context” (Dimitriu, 2009: 195). By combining the translator’s own voice with the other forms of paratexts in the production of a translation, we can conceive how the translator’s own position is connected and differentiated from the others in promoting this cultural product.

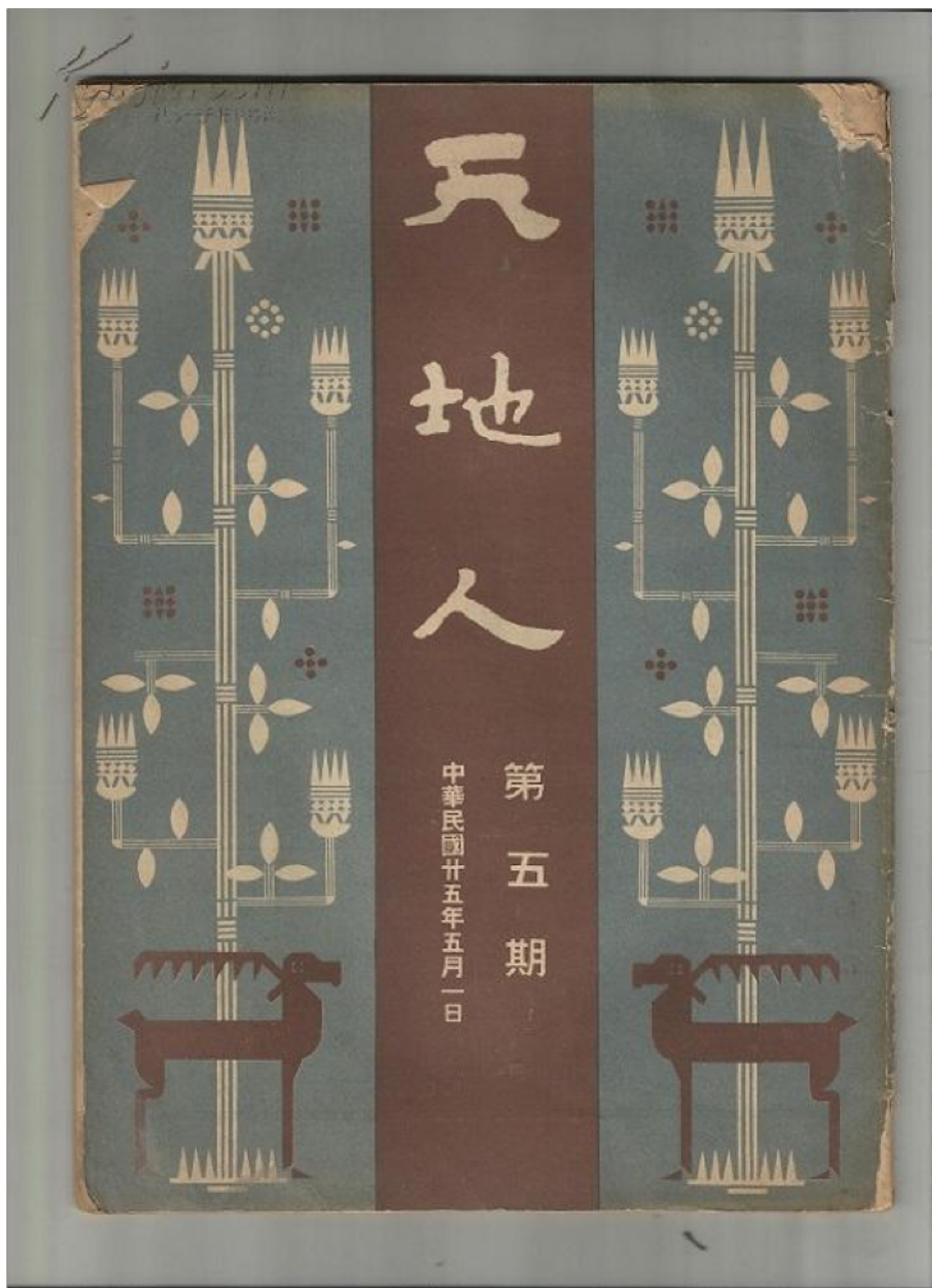
2.2.2 Wang Kongjia’s translation and *Tian Di Ren*’s interpretation of *Lady Chatterley’s Lover* in 1936

Before the appearance of the complete translation of *Lady Chatterley’s Lover* as an independent volume, the translation of this literary work was presented to the Chinese readers by *Tian Di Ren* (《天地人》, Sky, Earth and People), a literary journal edited by Xu Xu (徐訏) who was one of the leading figures in the literary field in Republic of China. Although the translator, Wang Kongjia, has not gained much attention from society and this journal was only published in 10 issues, it is known not only as the carrier of the first translation of *Lady Chatterley’s Lover*, but also as an important record of the first interpretation of this literary work by the editor. Moreover, the first academic analysis from Lin Yutang and Yu Dafu on *Lady Chatterley’s Lover* also influenced Xu Xu’s decision to publish this translation. This is pointed out by him in *Tian Di Ren* where he says that:

Yu Dafu’s comments are noticeable on the perspective of literature as he compares *Lady Chatterley’s Lover* with *Jin Ping Mei* (*The Golden Lotus* or *Plum in the Golden Vase*, a famous erotic novel in traditional China) in its literary skills while Lin Yutang’s opinion is significant as he points out that this book aims to criticise the profit-orientedness and the industrial civilisation in the UK. Although we do not hold the same thoughts and position as Lawrence, this book is still worth reading (Xu Xu quoted in Chen Zishan, 2009: 98).

According to Xu Xu, *Lady Chatterley's Lover* was introduced to the Chinese readers as a work of high aesthetic and political value. By mentioning the other two well-known figures in the literary field (Lin Yutang and Yu Dafu), the significance of *Lady Chatterley's Lover* is highlighted and the readers are given an assurance of the quality of this work. Although the eroticism of this novel was suggested implicitly by referring to Yu Dafu's comparative study with *Jin Ping Mei*, it is still the literary value that is given prior consideration. Although there is no evidence suggesting that Lin Yutang and Yu Dafu's comments are directly related to this version of the translation, this external link between the translation texts and these two well-respected authors can be seen as an indication that the literary value of this translation was highly approved.

At the same time, this positioning is further confirmed by the physical design of this journal. There are several pictures of one volume of the journal which first published the translation of *Lady Chatterley's Lover* as shown in figure 2.2.2-1:



At the same time, the controversial theme of the original work is rather diminished in this version. As *Lady Chatterley's Lover* is translated as “贾泰来夫人之恋人” in *Tian Di Ren*, the fact that there are extramarital affairs described in the story is glossed over to an extent since the word “恋人” in Chinese simply refers to normal couples in most discourses and it does not specifically refer to people involved in illicit love affairs. Therefore, readers who had no prior knowledge of this literary work might not be aware of the controversial contents of the translation by simply looking at the paratexts. As the editor who first made the decision to publish a translation of this work, Xu Xu clearly did not take advantage of the eroticism in his promotional strategy.

In fact, Xu Xu held the idea that “the position of literature is not lowered when it is integrated with entertainment” and “the real culture is contained by those entertaining products” (Xu Xu quoted in Wu Yiqin, 2008). It can be seen that Xu Xu has not excluded the entertainment function from either his own work or his journal, which was considered to be serious literature, or made any concessions to cater to the preferences of his audience. Instead, it seems that he recognised the entertainment function of literature while also realising its cultural and aesthetic value. This neutral attitude towards the tension between popular and serious literature may have blurred the boundary between the two categories in his journal.

At the same time, Xu Xu had the chance to make the acquaintance of many major authors, such as Lu Xun and Lin Yutang, when he was working as the editor for *Tian Di Ren*. In this process, he was influenced by Lin Yutang's proposal of liberalism in editing and Zhou Zuoren's suggestion of allowing spaces for artistic creation for authors so that he put his efforts in encouraging the development of different kinds of literary genres in his journal (Wu Rong, 2011). This

inclusive attitude in editing can also be revealed in the cover design of *Tian Di Ren*, which reduces the possibility of interfering readers' perception of the articles included by decorating the journal with visual materials of a neutral style.

Similar visual design can be found in another journal, *Xian Dai* (Modernism), a literary journal being published since 1932 with Shi Zhecun being its editor. The aim of this journal is to create a space where different voices could be tolerated and political propaganda was excluded. As a publication that was neutrally inclusive to varied genres instead of being the mouthpiece for the major figures in the literary field (Shi Zhecun, 1932), the cover of *Xian Dai* was designed in a plain style without particularly promoting any text or anyone.



Picture 2.2.2-2 the cover of *Xian Dai*, 1932

The abstract symbols adopted by these two covers are possible references of nature (deer on the cover of *Tian Di Ren*), balance (the symmetric design of *Tian Di Ren*) and literary creations (the symbol of the pen and the ink dot on *Xian Dai*). These decorations without specific indications of any particular literary genre invite the readers to explore the contents of the book with no narrowed scope of expectation.

As *Lady Chatterley's Lover* was neutrally promoted as a great literary work in its first publication in *Tian Di Ren*, no clear distinction was made between this translated work and other original created texts apart from the slight reminder given by the appearance of the translator's name (Wang Kongjia). The translated *Lady Chatterley's Lover* is simply categorized as a "full-length novel" in the table of contents and the quality of the translation was severely compromised so that another translator, Rao Shuyi, was enraged and made the decision to publish his own translation in the same year, which later became a recognizable cultural product in China.

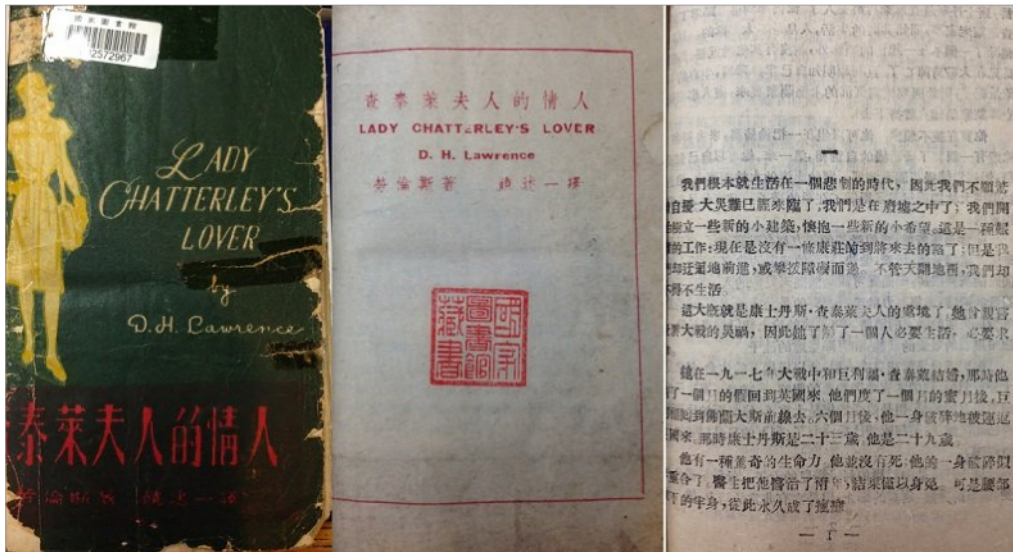
2.2.3 Rao Shuyi's translation of *Lady Chatterley's Lover* and its social impact

In contrast to Wang Kongjia's translation, Rao Shuyi's work is an independent book with its own paratextual design. Although the physical copy of the very first version cannot be located, the prefaces written by the translator and the other two authors, Yu Dafu and Lin Yutang, have been preserved by later reprintings.

Yu Dafu and Lin Yutang are two of the earliest authors who carried out discussions on Lawrence's works. As pieces of their analysis were quoted by Xu Xu in his *Tian Di Ren*, Rao Shuyi incorporated these

two complete articles in his translation as a part of the prefaces. Although they were not directly involved in the translation process, their critics of the source text and the translation are essential in learning how this work was positioned in the Chinese society in the 1930s. Furthermore, the translator has also translated and included another article written by Lawrence in 1929 called “My Skirmish with Jolly Roger, which became the first part of *A Propos of Lady Chatterley’s Lover*” at the very beginning of the book. This article was written when Lawrence was “desperate for a publisher” for his book and he “supplied a spirited introduction” when the book was finally published in Paris (Squires, 1993: xxxiii). As a comparatively independent article relevant to this work, it is not translated and incorporated in later Chinese translations of *Lady Chatterley’s Lover* or in many publications of this work in the source culture. The inclusion of this article in Rao Shuyi’s translation provides a “strong bearing on how the text will be received” (Tahir-Gürçağlar, 2002: 45) on a general level while it also coincides in many ways with the translator’s own intention.

Concurrently, the image on the cover of a 1949 version is also preserved on the Internet. Since the translator “paid the expenses himself for the book to be reprinted in 1949” (Lai Ciyun, 2006), it is highly possible that Rao Shuyi also took part in, or at least was consulted on, the design of the visual paratexts. Thus, these visual and textual materials can substantially foreground the translator’s voice, including the purpose of this self-commissioned translation practice, as well as the critics’ opinions on eroticism in that socio-historical context. Since the physical package of the very first publication (1936) cannot be located, the picture of the 1949 version is the most reliable source for us to hypothesise as to the possible style of the visual design of the 1936 version.



Picture 2.2.3-1 Rao Shuyi's reprinted translation of *Lady Chatterley's Lover* in 1949 (Lai Ciyun, 2006)

As it is shown in the above picture, Rao Shuyi's translations in earlier days were designed in a plain style with a dark background colour and a simple layout. As the original title is highlighted against the background in white, while the translated title together with the name of both the original author and the translator are placed at the bottom of the cover in red, the readers are informed that this work is a translation. In addition, since the original title is partly presented in decorative letters with a hand-writing style signature of the author's name, the general tone of the cover becomes more classical and serious. Furthermore, as the only decorative picture on the front cover is the outline of a well-dressed lady suggesting the decency and high social position of the main character Lady Chatterley, there is no implication of the morally challenging love affair she is involved in. This specific narrative element emphasised by the cover design (Pereira, 2008: 111) promotes a neutral visualisation of the image of Lady Chatterley while it

silences the erotic aspect of the text. Thus, it can be detected that the book is not designed to target those who read for lewd entertainment.

The plain designed front cover is also a possible suggestion of the publisher's/translator's reluctance to popularise this work to the general public as it does not perform the informative function of familiarising the readers with this imported text. This effort to distance itself from the general public and the indifference to economic profits reflected by the plain cover design are contributing to the translation's reputation as a restricted product that "breaks with the non-producers" and only submits to the criteria within the field of restricted production (Bourdieu, 1993: 115). This intention is further confirmed by the verbal paratexts contained in the book.

2.2.3.1 Prefaces by the original author and the translator

The prefaces in Rao Shuyi's translation start with an introduction written by Lawrence providing a brief publication history of *Lady Chatterley's Lover* and the author's own intention of writing an obscene book. As a popular book, the author was aware that this work was pirated several times by different publishing houses who packaged them in different styles and sold them at various prices. Although these pirated editions brought a great amount of profits to their publishers, the author had not received any financial compensation: "none of these pirated editions has received any sort of authorisation from me, and from none of them have I received a penny" (Lawrence, 1929/1993: 306). Owing to the unethical behaviour of the book sellers, Lawrence decided to have an authoritative *Lady Chatterley's Lover* published in Paris and sell it at a low price. Although this book suffered from public reproach due to its eroticism, the author refused to have it expurgated when being told to do so by some English publishers as it feels like "try[ing] to clip my own nose into shape with scissors. The book bleeds"

(Lawrence, 1929/1993: 307).

Based on this part of the preface, the Chinese readers in the 1930s were made aware of the tortuous publication process of this book in its original culture. However, as the author accused the illegal pirates of his book of being as disrespectful to the purchasers as well as disrespecting the professional ethics of the publishing industry, a sense of sympathy could have also been earned from the readers in China as they were informed about how unfairly the author had been treated. Furthermore, the readers are encouraged to share the author's attitude towards the obscenity in *Lady Chatterley's Lover* as an indivisible part in the whole story instead of just pieces of writings for vulgar entertainment. As the author later indicated that this novel is an "honest, healthy book, necessary for us today", the eroticism is given a new, or even opposite, interpretation compared to the conventional opinions. This announcement might be considered an eye-catching element in the preface while it also tells the readers the social significance the author intended to achieve through the publication of this novel.

Thus, the real purpose of *Lady Chatterley's Lover* is also revealed in this article as a book that allows "men and women to be able to *think* sex, fully, completely, honestly and cleanly" (Lawrence, 1929/1993: 307). In contrast to the book's reputation as obscene or even pornographic, this suggestion brings about new perspectives for the readers about the eroticism in *Lady Chatterley's Lover* and their own attitudes towards sex and life, mind and body. As the author holds the point that "life is only bearable when the mind and the body are in harmony, and there is a natural balance between the two, and each has a natural respect for the other" (Lawrence, 1929/1993: 307), he used this book to set forth his respect for human nature by his writing about sexual intercourse. Therefore, this article aims to confront with the

previous mistreatment on the publication of this book while it corrects people's prejudices on the writings on morally sensitive topics.

While the readers are encouraged to hold a more serious standpoint before they read this book, the prefaces by Rao Shuyi and other two writers familiarise the readers with the social significance of this book in Chinese society. In Rao Shuyi's article, the author is described as:

There is no one like Lawrence among contemporary literati who suffered so much from public abuse. However, the admiration he received from the young elite group is also rarely seen. This book by him has driven those hypocritical puritans insane and he has exposed the ugliness of modern culture in such a ruthless way (Rao Shuyi, 1936/1986: 1).

At the beginning of his preface, Rao Shuyi highlights his support of the original author while he also suggests that the target audience of this book is the elite group who could truly grasp the essence of *Lady Chatterley's Lover*. As *Lady Chatterley's Lover* is an attack on those who advocate a conventional and hackneyed ideology towards sex and marriage, it is considered as a pioneering book in redefining the moral system by actively challenging its existing norms. Historically, the educated young people in the elite group were considered as "the leaders of society, providing solutions to social problems, [and] shouldering the responsibility of enlightenment" (Wang HongJian, 2012: 207), in the first half of the 20th century. It can be detected that the first social role of this translation is to respond to the demand of the elite young group to support social enlightenment.

This appeal for enlightenment is further reflected by the translator's effort to apply the meaning of this foreign work to the situation of Chinese society. As China was on the threshold between the traditional Confucius-oriented moral system and a wake-up call for

individualism and sexual liberty, *Lady Chatterley's Lover* can no doubt be promoted as a "beacon in your dark life" (Rao Shuyi, 1936/1986: 1) that infuses new blood to the chaotic political situation and the lifeless minds of people. Based on Rao Shuyi's remark on his purpose of translation, *Lady Chatterley's Lover* functions as "an intruding external force upon a specific political, social, literary and ideological social context" (Hockx, 1999:39) since

...sex is still considered as a mysterious matter until now...however, Lawrence has shown us a clear but unexaggerated way out in this depression...he holds the opinion that it is not necessary to strive for happiness and greatness as an individual, but it is essential to understand life to be a real person with a real life...from "contactness" and "togetherness". Morality, customs and social system restrain the natural development of human nature. We need to shake off from the ignorant taboos and to...form new morality, new society and new life by the great and gentle contactness. *Lady Chatterley's Lover* is a complete display of Lawrence's idea (Rao Shuyi, 1936/1986: 2).

As the translator does not avoid the discussion of sex in the source text, he supports Lawrence's idea to see it as a way to relieve the mind control of the traditional norms and to seek possibilities to form new social customs. This effort frees this work from its reputation of moral corruption while it also gives a justifiable reason of the source text selection. As it is argued by the translator that "it is highly meaningful to introduce this book to the unenlightened Chinese society and to the Chinese people who have no life but are seeking for one" (Rao Shuyi, 1936/1986: 3), both the source text and the translation of *Lady Chatterley's Lover* should be legitimised as morally and socially significant.

Another effort made by the translator for the legitimisation of his work is to relate it to terms that are approved by the conventional ideology. In contrast to the extramarital affairs described by this book,

the translator proposed that there are also “infinite chaste ideals behind those stirring and restless scenes” and it takes a “chaste heart to understand the chaste soul of this book”. Therefore, it should not be read by those “apologists who are brimmed with obscene thoughts and modern people who lead a life of debauchery and corruption” (Rao Shuyi, 1936). Apart from the purpose of excluding particular readers from the target readership, it seems that the translator was still incapable of totally detaching himself from the contextual influence. As it is traditionally believed that “chastity is not only a standard for women’s behaviour, but also a foundation of their virtue” (Chen Yu, 2012: 71), the translator would still show his (unconscious) submissiveness to or his compelled negotiation with this powerful cultural tradition. As the translator crosses the boundary of the traditional mainstream social practice, his pursuit for legitimisation can be revealed by his portrait of *Lady Chatterley’s Lover* as non-ideologically-antagonistic since he has realised that some readers might “quote out of context to look for something that might lead to their erotic fantasy” (Rao Shuyi, 1936/1986: 3).

Apart from discussing the significance of the source text, the translator’s remark on the textual profile of the translation reveals his identity as a mediator between two languages. In this part of the preface, a normative comment is presented showing the general strategy of translation:

I have read once again my own translation after it was printed and I cannot find anything that deserves my self-praise in the text apart from the fact that I have done my best in achieving the faithfulness between the source text and the translation. However, there are still some mistakes in punctuation marks and some misprinting in several characters that were neglected in the editing process. These have made me very upset.

...

This book is translated from the unexpurgated English

version published in France with Roger Cornaz's French translation as a reference. Cornaz is the French translator appointed by Lawrence himself, thus, his translation is reliable and elegant. Many of the obscure expressions in the source text are translated with the help of this French version (Rao Shuyi, 1936/1986: 4).

The "explanatory function" (Dimitriu, 2009: 195) performed in the translator's preface reflects the fact that Rao Shuyi's priority when translating the book was faithfulness, which implies that the erotic parts in the source text are also included without many deliberate omissions or under-translations. This commitment to faithfulness is not only an echo of the author's attitude in insisting the completeness of the story, but also a show of support to the translator's earlier argument about treating the eroticism of *Lady Chatterley's Lover* with appreciation. The translator's explanations on his translation strategy, as well as his cautious selection of the source text, forms a "translation pact" that "proposes to the readers to read the translated text in a specific way" (Alvstad, 2014: 271) and it "assures the readers that (the translator's) intervention [does] not significantly change the story or discourse" (Alvstad, 2014: 275).

Meanwhile, the linguistic problems caused by the heavily culturally-loaded expressions in the source text are also illustrated by the translator. For example,

Some of the dialogues in this book are originally written in Derbyshire vernacular to show the local features. Unfortunately, this feature cannot be replaced equally by any Chinese vernaculars but to be translated into mandarin. Thus, the vividness of the source text might be weakened, but there is nothing can be done to this matter (Rao Shuyi, 1936/1986: 4).

Although the linguistic difficulties are admitted by the translator, it is still unlikely that he would lose his authority since "it is a way to show that he is well-informed and aware of the effect the

translation will have on the reader” (Alvstad, 2014: 279). This construction of authority is reflected simultaneously by the translator’s negative comments on Wang Kongjia’s translation, which is condemned as poor quality and a betrayal to the literary value of the source text:

[Wang Kongjia’s translation] made me so angry. There are mistranslations on every page of this journal (the mistranslation even appears in every paragraph in some parts of the translation). Some of the translation errors are so absurd that I do not know whether to laugh or cry. As for some difficult parts, the translator would not dare to interpret so he just omitted them from the text. Such a poor translation is a disrespect not only to such a masterpiece, but also to the author and the readers. Therefore, I made the decision to sort out my earlier translation draft on *Lady Chatterley’s Lover* for publication (Rao Shuyi, 1936/1986: 4).

Under this harsh criticism by Rao Shuyi, the serialisation of Wang Kongjia’s translation was soon abandoned and it still remains unfinished today (Lai Ciyun, 2006). As a retranslation that was triggered by the poor quality of the first translation, Rao Shuyi is clearly claiming his work is a better interpretation of the source text than the first “deficient translation” (Berman, 1990). As these two translations were published within a short time span, their competition for social recognition was substantial due to the fact that the readers had the chance to compare the qualities of these two works. While Rao Shuyi showed his indifference towards commercial profits, he obviously had a great concern for “symbolic capital” (Bourdieu, 1993) given that he presented himself as an authoritative interpreter of the source text as well as a responsible translator.

The simultaneous appearance of the author’s words and the translator’s interpretations at the beginning of this book is to show readers how this work should be universally viewed and how it can be re-contextualised in the target culture. The words of the original author leads “the reader into the text” (Maclean, 1991: 273) so they can

concentrate on “the search for the balance and harmony of humans in themselves and in their relations to other humans” (Belov, 2011:44) regardless of the false condemnation from the society. The translator’s preface “encourages the readers to concentrate on the context” (Maclean, 1991: 273), to a certain extent, so this work can function as a departure point from which the readers would consider the possibility of reconstructing the moral system in the target culture and searching for a cure to the degenerated society.

2.2.3.2 Prefaces by Yu Dafu and Lin Yutang

Although Yu Dafu and Lin Yutang are not directly related to the translation of *Lady Chatterley’s Lover*, their analyses of this work, from the viewpoint of readers, further support the opinions of the translator and the author in many ways. It is publically recognised in the target culture that Yu Dafu and Lin Yutang have a lot in common with Lawrence when it comes to their descriptions of physical intimacy in their literary works. Specifically, Yu Dafu’s works are highly similar to Lawrence’s since they both “describe the sexual relations in a very earth-shattering writing style”. At the same time, Yu Dafu also suffered from “people’s misunderstandings due to his bold descriptions on sexuality like Lawrence” (Liu Jiuming, 2006: 30). Lin Yutang held the idea that “sex is a natural phenomenon like all the other things and it is a gift from the nature” and “it is not just an objective physical stimulation but a spiritual activity” so he “spoke highly of Lawrence’s descriptions on sex” (Wang Zhaosheng, 2004: 75). Being highly recognised authors in the target culture, the comments made by these two authors on this work grants a “brand name” which “lend authority to the product” so the readers can be further assured of its social value (Maclean, 1991: 276).

In Yu Dafu’s narration of his opinion on *Lady Chatterley’s Lover*,

he carried out his analysis mainly from two perspectives. On the one hand, an appreciation of the literary value, including the significant writing skills of Lawrence and the well-knit structure of *Lady Chatterley's Lover*, is highlighted in Yu Dafu's article, saying that "the neat words and expressions (in *Lady Chatterley's Lover*) impressed me particularly" and "the structure is scrupulous and well-organized with distinct gradation" (Yu Dafu, 1934/1986: 6). Furthermore, when it comes to specific features of writing, Yu Dafu indicated that "people's action and emotion are meticulously described" while "the social and natural environment are also presented without oversight" in *Lady Chatterley's Lover* (Yu Dafu, 1934/1986: 6). The most noteworthy point is that Yu Dafu also included the descriptions of eroticism in his appreciation of the professional skills of Lawrence. For example,

In this book, he (Lawrence) must have made full use of his writing skills when describing the scene of intercourse as it becomes more thorough and detailed as the story develops. The actions and dialogues are meticulously described, and those great scenes can be fitted into the detailed psychological description (Yu Dafu, 1934/1986: 6).

According to Yu Dafu, the descriptions of the erotic scenes are appreciated as a part of the artistic expression that serve to enrich the whole story. Specifically,

He has included all the pornographic words, including the words that refer to people's organs, but these expressions do not look lewd to the readers. It does not feel like that he is flirting in a clumsy way. If we compare Lawrence's work to *Jin Ping Mei*, we can immediately see the difference between these two authors from two different geographical and temporal dimensions and we can also tell whose writing skills are better. In *Jin Ping Mei*, some scenery descriptions and expressions are repetitive and far-fetched. Thus, they can be omitted without confusing the gist. But every word and expression in *Lady Chatterley's Lover* cannot be removed. Every scene of intercourse is naturally depicted (Yu Dafu, 1934/1986: 6).

In this part of the comment, the competence in erotic descriptions in *Lady Chatterley's Lover* is not seen as obscene by Yu Dafu, who gave it high praise by using *Jin Ping Mei* as a comparison. *Jin Ping Mei* is considered as the most notable work of erotic literature creation in China with its superb descriptions on sexual affairs and, therefore, is a symbolic product of traditional Chinese literature. With the change of the social custom, "people's comments on *Jin Ping Mei* started to positively transform in early 20th century and it was not treated as a 'pornography' anymore", instead, people "began to pay attention to its social value" (Huang Lin, 2008: 92%). Therefore, when considering this ideological trend, Yu Dafu's comments on *Lady Chatterley's Lover* being superior to one of the most recognised cultural products in the target culture induces the cultural memory of the readers about the growing accepted of explicit literature and pushes the book's content beyond the boundary of pornography.

Another reason that Yu Dafu sympathised with Lawrence's work is that he considered himself and Lawrence both as "world-weary nihilists" (Yu Dafu, 1934/1986: 6). According to Yu Dafu, the nihilism reflected by *Lady Chatterley's Lover* can be seen in the descriptions of how the "struggle and jostling for money are the tragedy of all the tragedies" while "the future still remains unclear" (Yu Dafu, 1934/1986: 6). The nihilism in his own literary creations was triggered by his personal experience in the social context. As Yu Dafu has experienced the May Fourth Movement in 1919 which marks "the most free and dynamic period in literary creation in China" (Zhai Naijuan, 2008: 6), he, as well as many other young writers, was deeply influenced by this revolutionary cultural movement. As China suffered from a political unrest in 1930s due to the conflict between Chinese Nationalist Party and Communist Party of China, Yu Dafu, and many of his colleagues, in

the literary field joined in the revolution and many other groups, such as the Great Association of Free Movement in China (中国自由运动大同盟) and the Creation Society (创造社), to publicise their revolutionary ideas of “saving the nation from subjugation and seeking for enlightenment” (Zhuang Yuan, 2017: 52). However, due to “the divergent positions between Yu Dafu and some of his colleagues (Lu Xun as an example)” as well as “the suppression from Chinese Nationalist Party”, Yu Dafu made the decision to withdraw from the Creation Society. The difficulties he experienced from the turbulent social condition caused him an emotion of “disappointment and nihilism” (Zhai Naijuan, 2008: 9). As these emotions were present in his literary creation, it is not difficult to understand why he would respond sympathetically to the similar confusion and emptiness in *Lady Chatterley’s Lover*. Judging by Yu Dafu’s comments, the significance of this book lies in the fact that it represents his, as well as many other literati’s, confusions and concerns about the future of their society.

Lin Yutang’s article includes the dialogue between himself and the translator, concentrating more on the purpose of the translation as well as the value of the original text. Thus, this article allows us to have more information on the background of the publication, as well as the translator’s positioning of this literary work in the Chinese readership. As Lin Yutang referred to the translator by his family name in this article, it is an important source for us to determine the real identity of the translator that is hiding behind the pseudonym he used.

Generally speaking, the messages in Lin Yutang’s article can be categorised into three aspects. Firstly, based on his conversation with the translator “Mr Zhu”, it can be further confirmed that this translation is a self-commissioned work that was provoked by the translator’s resentment towards the declining native literary field. According to the first part of the conversation in this article, Mr Zhu is the one who takes

the initiative in publishing his own work:

"I found a pile of old manuscript from my basket this morning," Mr Zhu pointed to the yellowing manuscript on the mahogany table, "they look interesting, but I do not plan to have them published."

"Why?"

"Firstly, I have not finished the translation of the final two paragraphs and there is one paragraph I felt unsatisfied with. I once considered to have it published, so I showed it to an old publishing house, but it was declined. After six months, I received a letter from that publishing house saying that they would like to accept this manuscript. But I started to doubt the outcome of this decision and I would like to have it unpublished this time ... Lawrence is communicating with developed societies and he is not easily understandable. Thus, it is highly possible that the meaning in his book will be lost in an undeveloped society." (Lin Yutang, 1936/1986: 1)

The primary reason behind his first reluctance to have his translation published is his concern that Lawrence's work might be interpreted abusively by the general readers in the context of social corruption. Thus, in publishing this work, this particular preface as well as the others take on the task of highlighting the "social and political usefulness" (Genette, 1997: 200) while it also attempts to defend Lawrence's reputation against the slander from the reports in some newspapers:

"I've seen Lawrence's name on newspapers for several times. They usually consider him as erotic."

"... Nowadays, those writers who remain aloof above the world either do not write anymore or produce the books that fawn on the current situation. If they do not comply with this rule, they will be paraded through the streets...Everyone can read now, the newspapers would like to meet the demands of the readers, and the readers are the whole public...apart from raping and killing, what else can we see on newspapers? Only those articles and advertisements that read like purgative promotions can attract the readers' attentions ... Those literati, priests and politicians are like quacks who sell plasters with

their sensational writings. The last thing I want is to see Lawrence be mentioned in the same breath with them.” (Lin Yutang, 1936)

By stating his harsh criticism of the works in popular culture, the translator repeatedly indicates that this translation should not be categorised in this genre. At the same time, the preface gives the translator an opportunity to express his “political and personal bias” (Pellatt, 2013: 92) while “readers (in the case of Rao Shuyi’s translation, the elite group) whose opinion and interpretation is decisive for the reception and incorporation of the text in the target literary system” are addressed to (Buendia, 2013: 154).

Likewise, eroticism is also one of the central topics in Lin Yutang’s preface. Unlike Yu Dafu’s article, which mainly focuses on the aesthetic value of the depictions of the erotic scenes and interprets it as a result of the empty emotional life, this preface is more concerned with its social influence and philosophical meaning. Unexceptionally, *Jin Ping Mei* is referred to as a cultural symbol when comparing *Lady Chatterley’s Lover* with the Chinese erotic novels:

“So, what is the difference between Lawrence’s work and *Jin Ping Mei* in China?”

“...I am not depreciating *Jin Ping Mei*. It is boldly and skilfully written... There are also explicitness and good writing skills in *Lady Chatterley’s Lover*, but they are not the same ... The former is erotic for the sake of eroticism but the later seeks for something else ... *Jin Ping Mei* describes intercourse simply as intercourse while Lawrence’s depiction on intercourse extends to the analysis of human heart. It is these descriptions become the major artistic elements in the whole book. Although they do not show up as frequently as those in *Jin Ping Mei*, but they are quite meaningful as they contain all the trains of thoughts and form a link between the preceding and the following.” (Lin Yutang, 1936)

Based on Mr Zhu’s analysis, it can be detected that both him and Yu Dafu hold the thought that eroticism described in *Jin Ping Mei*

can only be appreciated superficially while that of *Lady Chatterley's Lover* contains profound meanings with metaphorical functions. According to their dialogue, there is an intertextual relationship between Lawrence's work and the philosophical theories in Chinese traditional culture:

“... Lawrence was promoting the idea that we should return to nature and regain a healthy, intrinsic and emotional life ... Intercourse is a kind of healthy and instinctive action ... [Lawrence] is laughing at the mechanical culture that kills people's emotion. He is like Confucius and Mencius who hold the idea that 'the moral law is not something away from the actuality of human life. When men take up something away from the actuality of human life as the moral law, it is not the moral law'. Thus, Lawrence's thoughts are more or less similar to the Eastern thoughts.” (Lin Yutang, 1936/1986: 5)

The evoking of the readers' cultural memories of two of the most respected philosophers in ancient China allows this preface to perform its function of “moral usefulness” (Genette, 1997: 199). Although Lawrence's work was unknown to many Chinese readers in the 1930s, the thoughts of Confucius and Mencius, as essential components of the mainstream ideology, were and are still highly consecrated in Chinese society. Thus, this intertextuality is a powerful method to bridge the gap between the Eastern and Western cultures and to ease the tension caused by the importation of an unfamiliar cultural product. At the same time, this can also be a strategy to struggle for the legitimation of this controversial work when the readers are convinced that the morally condemned elements in this work are compatible with their conventional moral system.

Lastly, this preface is an important piece of evidence for readers and researchers to determine the real identity of the translator as his actual surname is revealed, either unintentionally or intentionally. As the translator is referred to as “Mr Zhu”, it is believed by some

scholars that he might be Zhu Guangqian, a famous writer and translator who studied abroad in the UK and France between 1925 and 1933 (the translator's own statement of the translation being translated from both the original English version and the French translation of *Lady Chatterley's Lover* further support this argument). The preface strongly supports Lawrence's artistic vision of promoting the idea of "art for my sake" (Lawrence quoted in Hei Ma, 2014). This partial revelation of the translator's identity in the translator-controlled paratexts suggests the translator's willingness to identify himself as a translator and make himself visible in the discussion of professional norms.

2.3 The interactions between the paratexts, translation field and the social context in the 1930s in China

Based on the above analysis of the paratexts of the translations of *Lady Chatterley's Lover* in the context of China in the 1930s, there are four main conclusions we can draw from the paratextual features.

The first one concerns the positioning of *Lady Chatterley's Lover* in the Chinese market and the handling of eroticism in early translations. Based on the book cover design and the prefaces of both translations at this time, it is evident that both the translator and the publisher were concerned that this book might be misinterpreted as material for vulgar entertainment. They simultaneously indicated that their product was burdened with a great social task and hence, should be appreciated by people who were able to decipher the ideas presented in the book. The translations of *Lady Chatterley's Lover* revealed features of being "pure" and "esoteric", they "demand of the receiver a specifically disposition in accordance with the principles of their production" and are "accessible only to those who possess practical or theoretical mastery of a refined code" (Bourdieu, 1993:

120). As it is indicated that the source text should be appreciated by members of high society and the translation is targeting an elite young group who were expecting to appreciate social enlightenment, the paratexts exclude the general public from its target readership.

As the translation is defined as a restricted artistic production with specific social purposes, the eroticism is also portrayed as something that is not simply erotic. Although it is admitted in the paratexts that the descriptions of sexual affairs in *Lady Chatterley's Lover* possess literary value as they remind people of their demands for a vivid life, the interpretations generally go beyond a discussion of the aesthetic meaning and highlight its potential influence on society. Firstly, this effort made by the publisher, the translators and the reviewers can be seen as a desperate call for enlightenment in the chaotic social and political situation when China was suffering from national and international threats. As eroticism in literary works is one of the most prominent methods to catch the readers' attention and express the intentions of the author, it is possible that the translators also wished to make use of this feature to arouse people's desire to seek a cure for the diseased society. Thus, the paratexts during this time might appear to be indifferent to the commercial value of the product without many persuasive "operative texts" (Reiss quoted by Munday, 2012: 112).

Secondly, apart from viewing the translation of *Lady Chatterley's Lover* as an opportunity for social enlightenment, an intention to legitimise the text is also revealed in the paratextual elements. It is very obvious that the cover design of each translation published in 1936 downplays the erotic features of the source text in order to minimise the possibility of misinterpretation. Furthermore, except for presenting an appreciation of the writing skills of the original author and the aesthetic value of the source text, the preface of Rao Shuyi's translation also suggests an integration of this newly introduced

foreign text with traditional mainstream ideology. This strategy might be useful in familiarising readers with this unfamiliar text and convincing them of the necessity to translate this literary work. Meanwhile, this intertextuality could also be an effort to assure the widest possible acceptance of *Lady Chatterley's Lover* among different reader groups since the thoughts of Confucius and Mencius have been, and are still, the most recognised trends of thought in China. Thus, this integration can be considered a strategy to present the educational function of the translation of *Lady Chatterley's Lover* and to decrease the influence of its erotic reputation.

Based on the design of the paratext, it can be inferred that the development of translation in the Republic of China was faced with a contradictory situation. On the one hand, translation activities were at a high level since the native literature could no longer fulfil the needs of social enlightenment and national revitalisation as Rao Shuyi's preface states. As aforementioned, the translation served as a method to bring in new blood to the chaotic society where there were "turning points, crises, [and] literary vacuums in a literature" (Even-Zohar, 1990:47). As China was suffering from the threat of both international invasion and civil war between the Chinese Nationalist Party and the Communist Party, the old models of literature were questioned and considered to be insufficient to save society from its trauma while the translated works gradually became a new hope for the Chinese literati and revolutionists. Due to this fact, translation as a new model of literature was given the task of "replac[ing] the old and established (models) that are no longer effective (Even-Zohar, 1990: 47). Thus, it is observed that the "novel started to become a highly-respected literary form thanks to translation activities" and "only those who were most talented were dedicated to novel writing" although this situation had "never happened before in traditional China" (Lu Jiande, 2016: 5). In this historical moment,

translation was burdened with the task of introducing new literary forms while it was moving towards the central position in the literary field in China.

However, the growing popularity of the translation field does not mean that the translators were regarded with esteem. This can be observed in the paratexts because both translators of the first two translations of *Lady Chatterley's Lover* retained a low profile by revealing little personal information. Although Rao Shuyi indicated that he had put a lot of effort into maintaining the quality of the translation product, he did not wish to let the readers know his real identity. Apart from the reason that the translators remained invisible to seek self-protection since the theme of *Lady Chatterley's Lover* was considered to be highly immoral, it can be seen that translation as a skill was still considered as "trivial" and peripheral to society at that time. As it is traditionally believed that novel-writing "was not as important as poem-writing" (Lu Jiande, 2016: 5), it is natural that translation, which was closely related to novel creation in the Chinese literary field, was still overshadowed by this cliché and the translators would not reveal much about their real identities in order to avoid damage to their reputations.

Meanwhile, what differentiates Rao Shuyi's translation from the other Chinese translations of *Lady Chatterley's Lover* is the obvious presence of the translator even though his real name is hidden. Although the role of the translator is not explicitly indicated on the book cover, the prefaces are a clear display of the existence and the intention of the translator. It can be clearly implied that the translator at this time went beyond his role of representing the text from an objective, or even indifferent, position as is usually required by the professional ethics of the translator. Instead, he projects his views in his own preface, as well as the other two accompanying prefaces, to gain more authorship of the

translation. In this way, the translator “assumes a certain responsibility for what is being said” even if the translation product was very likely to be condemned by the public (Hermans, 2014: 295). This visibility of the translator might be the result of it being a self-commissioned task in which it is the translator’s specific intention to import this foreign work.

However, to view these prefaces from a functional perspective, the visibility of the translator might also be an attempt to convince more people to join the group of his potential target readership. It can be noted that the translator intended to “project a public version of [himself]” by explaining why he chose to translate such a text in a certain social context “in a certain way for a certain prospective audience”. Thus, the translator would “count on their readers’ approval of their actions” if they uphold shared values “with their envisaged primary audience” (Hermans, 2014: 297). In this process, the translator simultaneously plays two roles: one as a political revolutionist and the other as a cultural gatekeeper by promoting his political thoughts in his translation. As Rao Shuyi’s preface is heavily based on Lawrence’s own narrative of the meaning of *Lady Chatterley’s Lover* together with some quotations from the main body of this work, he refers to Lawrence’s work as an “interpretive resemblance” in which the translator shares the “logical and contextual implications” (Wilson and Sperber, 1992: 65) with the original author to express his concerns about Chinese society as well as to warn the readers who were able to understand his intention. By making his voice heard in the paratext, the translator urges his readers to hold a “compliant reading” position (Martin and White, 2005: 206) to empathetically view the immorality in the translation and to share his vision for possible social enlightenment behind the veil of eroticism.

III. Handwritten copies, plagiarised versions and original translations: *Lady Chatterley's Lover* and *Lolita* publications between the 1950s and early 1980s

After the first translation and publication of *Lady Chatterley's Lover* in the 1930s, the time period between the 1950s and the 1980s witnessed a growing number of publications of erotic literary works, including the translated *Lady Chatterley's Lover* and *Lolita*.

The reproduction and circulation of *Lady Chatterley's Lover* in Mainland China, Hong Kong and Taiwan was carried out in multiple ways, including reprinting (Hong Kong and Taiwan) and hand-copying (Mainland China). During this process, the promotional strategies started to conflict with the strategies of the first publications in the 1930s. During these three decades, this translated work was mostly consumed as unadulterated pornography that was distributed to the public through plagiarised publications and handwritten copies while the name of the translator was abused terribly when it was erased or replaced by other names on the cover. Thus, the public perception of this work transitioned from it being seen as a serious literary creation to symbolic pornography.

Another remarkable work, *Lolita* (translated by Zhao Erxin), in the history of the translation of eroticism was published in 1964 in Taiwan. These two works became competing products while they also intertextually referred to each other in their promotional materials. The appearance of *Lolita* provides us with new paratextual features as research objects to observe the change in people's interpretation and acceptance of eroticism in a more commercialised social context. On the one hand, the paratexts of *Lolita* can work as supporting materials to generalise, to a certain degree, what is found from *Lady Chatterley's Lover*. On the other hand, they can reflect the difference between the

(in)visibility of the publisher in an originally created translation and that of the plagiarised versions.

By looking at the paratextual features of *Lady Chatterley's Lover* and *Lolita* between the 1950s and the early 1980s, it is possible for us to gain a better understanding of the translation field and the publication industry in two main aspects. First of all, the large shift in translation purpose provides us a crucial viewpoint in studying how social and political changes can affect the genre of a literary work and how physical presentation of a book can redefine its profile as a cultural product. Secondly, the translation and publication of eroticism were simultaneously carried out in three areas with intimate cultural relation but with different geographical and political environments. In this circumstance, the paratexts of these two books can reflect the cultural communication and the political isolation between these three areas.

Due to the Great Proletarian Cultural Revolution between the 1960s and the 1970s in Mainland China and the political isolation between Mainland China and Taiwan, many publications of these two works during this period were either destroyed or lost. Only one copy of a translation of *Lolita* can be located, while no physical copy of *Lady Chatterley's Lover* can be found. Fortunately, there are still visual materials of the paratexts of the translated *Lady Chatterley's Lover* on the Internet, such as photos of the cover design and stills of a movie in which *Lady Chatterley's Lover* was used as a prop. These visual and verbal materials can serve as supporting evidence when discussing the features of the paratextual design of this time period while they should also be considered as a part of the distant paratexts by which the translation is defined and accepted. In the case of the translation of *Lolita*, the first translation published in 1964 cannot be located but a reprinted version published in 1978 can be found. Although there is no concrete evidence suggesting that this version is designed in a exactly

same way as the earlier version, this publication is the most direct and credible object to show us how the first translation of *Lolita* appeared.

3.1 The context of the translation of *Lady Chatterley's Lover* and *Lolita* between the 1950s and the early 1980s

Due to the political environment in China during this period, a discussion of the context of the translations of *Lady Chatterley's Lover* and *Lolita* needs to be divided into three parts. Since Hong Kong was still a British colony and Taiwan was under the control of Chinese Nationalist Party (Kuomintang), the literary field in Mainland China, Hong Kong and Taiwan went through different courses of development, but they also interact with one another in many ways.

3.1.1 The social context and the literary field in Mainland China

The foundation of the People's Republic of China (1949) brought revolutionary changes to the development of the native literary field. The national and international political threat was relieved after 1949, so the literary field was shouldered with a new social task and market demands. Generally, the features of the literary field between the 1950s and the early-1980s in Mainland China can be categorised into two aspects. Firstly, the literary field was dominated by a single literary form while the other forms of creation were pushed into peripheral positions. It is observed that the most welcomed literary form in this period is "characterised by the mantra", meaning that the major function of literature was to "serve the demands of politics and daily life" and the essential purpose of literature was to "represent and praise the lives and emotions of the public" (Meng Fanhua, 2015: #307). In this period, the major function of the literature was transformed from a discussion of different methods to save the nation to the promotion of the political views of the Chinese Communist Party. Thus, the major

theme of most of the literary works was closely connected to the topic of “the nation, the community and the honour” while the “diversity and complexity of the individual’s emotional experience were excluded from the literary field in the early years of the People’s Republic of China” (Meng Fanhua, 2015: #364). It can be perceived that literary creation during that period was almost entirely reduced to a tool to support the spirit of the Great Proletarian Cultural Revolution in China.

At the same time, the participants in literary creation also had to undergo a change of identity. A large proportion of authors were those who were raised in liberated areas. When they became “mainstream writers” after the foundation of the People’s Republic of China, writers who were active during the 1920s and 1930s (also known as the “writers of the May Fourth Revolution”) were forced to change their writing styles to “comply with the dominant literary production process and the writing rules” (Cheng Guangwei, 2015: #1420). This control slightly decreased in 1956 when the literary field went through a brief “flourishing era” due to Chairman Mao’s policy of “letting a hundred flowers blossom and a hundred schools of thought contend” (“百花齐放，百家争鸣”). During this trend, the literary field went through an “ice-breaking period” in which some young writers produced several “youth-oriented literary works (青春文学)” that focused on “their reactions to the outside world” as well as their “understanding of romance” (Meng Fanhua, 2015: #496). However, this tolerant environment was soon displaced by the “Anti-rightist Campaign (反右运动)” which turned those young writers into rightist writers overnight” (Cheng Guangwei, 2015: #1679). This ideological control reached its peak in the Great Proletarian Cultural Revolution, in which “the normal identity of ‘author’ was destroyed and replaced by a definition of ‘collective writing’” (Cheng Guangwei, 2015: #1739). During this time, the literary field harshly repressed many genres of

works, including those that were concerned with individual's emotional and physical needs, apart from those that were submissive to the dominant ideology. Consequently, authorship and the translatorship were largely overlooked by the public.

However, this extreme political context still failed to completely eliminate the diversity of the literary field. While the official publications were tightly controlled by the dominant ideology, other forms of literary creation existed off the radar of the political powers. Between the 1960s and 1980s, especially in the period of the Great Proletarian Cultural Revolution, many literary works were considered as threats to the revolution and were destroyed. In order to fulfil people's demands for literary consumption, a large amount of handwritten copies were produced and distributed among readers, especially young readers. In these handwritten books, romance was one of the most popular topics with its works being divided into two categories. Some concentrated on "the description of people's love life... and dance with the shackle of the revolutionary spirits" while the others represented "explicit descriptions of sexuality without any concern for the cultural taboos" (Yang Jian, 2009). Famous examples of handwritten texts include *The Heart of a Young Girl* (《少女之心》), *A Pair of Embroidered Shoes* (《一双绣花鞋》), *The Second Handshake* (《第二次握手》) as well as Rao Shuyi's translation of *Lady Chatterley's Lover*. It was recalled by many people who lived through that period that: "the hand copies of *Lady Chatterley's Lover* were passed down from their fathers"; "*Lady Chatterley's Lover* might be the first book that comes to mind when erotic literature is mentioned" and it is "very explicit" (Chen Xiaoping, 2014).

Although the paratexts of the hand-copied *Lady Chatterley's Lover* (*Lolita* had not been translated and copied in this period) were not professionally designed by the publisher, its form of existence has

already become a symbolic cultural product in that historical period. As a special form of literary creation, the handwritten copies expressed people's "fear and curiosity towards the world of their enemies" (Yang Jian, 2009) and they were created primarily for personal collection and appreciation. Thus, this historical period is the only one that witnessed a complete indifference to the financial value of cultural product circulation while it is also the one in which more readers had access to this translation and started to redefine its genre.

3.1.2 The social context and the literary field in Hong Kong and Taiwan

Compared to the tightly controlled literary field in Mainland China, the literary fields in Hong Kong and Taiwan underwent rapid changes during these several decades. Although these three areas were isolated from each other either ideologically and geographically, they were simultaneously connected in many ways. It is observed that the survival of the literary fields in Hong Kong and Taiwan still heavily depended on the cultural resources in Mainland China in the early days while they later pursued their individual approach of development.

Interactions between Mainland China and Hong Kong were actively promoted in the 1950s and 1960s. The 1950s experienced an "exchange of writers between the north (Mainland China) and the south (Hong Kong)" (Huang Weiliang, 1994: 92) when writers from these two areas travelled back and forth. Thus, the high population mobility in the literary field resulted in a frequent cultural exchange between Mainland China and Hong Kong and an increase in literary diversity. At the same time, the entertainment industry in Hong Kong was also reshaped by newcomers from Mainland China. In order to "make a living", writers who travelled from the north created many literary works with "high market value". Since Hong Kong has always been a "business-oriented

place”, popular culture gradually became the mainstream culture in the social context of the 1950s (Huang Weiliang, 1994: 93).

When it came to the 1960s, the literary field in Hong Kong began to receive influence from the Western world. As it was a British colony at that time, “most of the young people who were educated in Hong Kong had a high capability in English reading” (Huang Weiliang, 1994: 94). This created a friendly environment for the development of foreign literary and art trends in Hong Kong. At the same time, the severely destroyed literary field of Mainland China during the Great Proletarian Cultural Revolution was unable to provide enough resources, so writers and artists in Hong Kong started to “transfer their attention towards Taiwan and Western countries” (Huang Weiliang, 1994: 95). Therefore, “the 1960s was the time when modernism (from Western culture) became wide spread” in Hong Kong (Wang Jiancong, 1995: 83). In this period, the old-fashioned concepts were largely replaced by Westernised ideas while “popular literature was well developed to infuse the literary field in Hong Kong with new life” (Wang Jiancong, 1995: 87).

This rapid development was maintained in the 1970s due to the positive economic environment and the support of the government, while the 1980s witnessed a turning point in literary creation in Hong Kong. The issue of Hong Kong reunification made the political environment more complex and different ideological trends “collided with each other”. This situation put the Hong Kong society in a position where “a hundred schools of thought contend (百家争鸣)” (Ma Yue, 2012: 58). Against this backdrop, “instant literature” (Huang Weiliang, 1987: 3) appeared to meet readers’ high demand for literary consumption in their busy lives. The outputs of this form of literary creation are short articles published in newspapers and “their contents are poorly organised and the writings are roughly done” (Huang Weiliang, 1987: 4).

Consequently, the commercial value of literary works already outweighed their aesthetic significance.

In addition, the “interplay between Chinese and Western cultures in Hong Kong” was one of the forces for the development of feminism when “more women engage in paid employment for economic reasons” and “gained a certain degree of economic independence”. Thus, more women started to fight for their equal rights and it became a “challenge to the established social norm” (Cheung, 1989: 103). Although women still experienced “role conflicts both at home and at work” (Cheng, 1989: 103), “the image of the married women was no longer an obedient and gentle one as they became more strong minded” (Wang Jiancong, 1995: 13). The emergence of feminism must have had an impact on literary creation as women started to be more involved in society instead of being completely family-oriented.

It can be seen that the Hong Kong market differed considerably both in ideology and function from that of Mainland China when *Lady Chatterley's Lover* was first translated and published. In this period, when the culture and literary fields in Hong Kong were not threatened by large “turning points, crises, or literary vacuums” and native literary production was supported by a steadier political and economic situation, translated products no longer functioned as the “innovatory force” to “replace the old and established [features] that are no longer effective” in the literary field (Even-Zohar, 1990: 47). However, they were put in an environment that is submissive to the rules of the economic world. Thus, the competition for commercial capital outweighed that of cultural capital in many cases in literary production in Hong Kong between the 1950s and the early 1980s.

In the post war period (from the 1950s), Taiwan's literary field witnessed an espousal of modernism, which resulted from the complex native cultural environment and the influence of western literature.

Internally, the political constraints on literary creation in the early 1950s led to resentment on the part of some writers in Taiwan. In this period, the Chinese Nationalist Party was using literary creation as a tool for political propaganda to promote their anti-Chinese-Communist-Party line. Consequently, a large number of literary products “complied to a mechanism, in which the characters are unrealistic and the stories are clichéd” (Li Oufan quoted by He Wenling, 2007: 54). Against this background, modernism emerged in the literary field in Taiwan as many writers started to search for different paths of creation.

At the same time, writers, especially those who moved to Taiwan from Mainland China with the government, suffered from an “identity crisis” in the post-war period since they were not responsible for the conflicts between the two parties as they had been in their childhood during the war but they were burdened with the negative effects of the political conflicts (Bai Xianyong, 2012). Dissatisfaction with the old education system from the Japanese-rule period and confusion caused by new political situation impelled these writers to look for innovations in literary creation by adopting the spirit of the May 4th Movement and welcoming influence from western literary works (Bai Xianyong, 2012). In this period, modernist literature displayed new features, including concern with the “individual’s emotional world” (He Wenling, 2007: 54); Ouyang Zi, for example, claimed that she was most interested in people’s complex yet fascinating emotional world (Ouyang Zi, 1967).

Under the influence of this literary trend, some western literary works, especially those that contained “rebellious voices and depressed emotions” created by Kafka, Joyce, Lawrence, etc., were popular among modernist writers, who read, translated and distributed those works in the target culture, where there had been minimal

contact with western modernist literary works (Bai Xianyong, 2012). Many of these translations were published in literary journals such as *Modernist Literature* (《现代文学》) by non-professional translators. The introduction of these works during this period could be one reason for the continuing popularity of *Lady Chatterley's Lover* in Taiwan.

However, Taiwan in its post-war period also experienced chaos in the management of publishing industry, including the publishing of translated works. As the number of qualified translators was insufficient to accomplish translation tasks and “reprinting previous works does not require the participation of authors and translators”, many publishers chose to produce reprinted or pirated versions to reduce the cost since they did not need to “pay contribution fees and royalties” (Chen Junbin, 2002:16).

When it came to the 1960s and 1970s, with the rise of the market economy, the degree of political control over the literary field was weakened and the publication of translated works experienced a rapid growth. However, it was observed that “the phenomenon of piracy was becoming increasingly severe”. Since “the foreign works were not covered by the copyright law”, many publishers would “consider translation as their major source of financial income” and the translation field was blighted by “an evil trend of rushed translation and casual translation” in order to compete for readers’ attention at the lowest cost (Chen Junbin, 2002: 28). This negative trend was maintained throughout the 1980s, during which translation quality was severely compromised in the competition for financial capital.

An analysis of the translations of *Lady Chatterley's Lover* and *Lolita* in Mainland China, Hong Kong and Taiwan between the 1950s and the early 1980s allows us to view the functions and features of the translation field in three different geographical, political and ideological

contexts. As the literary field in China (Mainland China, Hong Kong and Taiwan) went through its second turning point since the May 4th Movement in 1919 (in which the use of modern vernacular Chinese was proposed by many scholars) between the period of the 1950s and the early 1980s owing to the huge changes in political and social environment, the translation of *Lady Chatterley's Lover* and *Lolita* as “dependent variables” started to shift from producer-oriented product to a consumer-oriented product, in which “the consumer helps to produce the product he consumes” (Bourdieu, 1984: 94). This is also a period in which the tension between the political control and the literary creation was most severe in Mainland China. As many works like *Lady Chatterley's Lover* and *Lolita* had to exist and survive in irregular forms outside of the official publication industry, the reading experience of these works was no doubt imposed on people's later opinions when positioning them in the market and literary history.

3.2 Reproducing *Lady Chatterley's Lover* as a peephole to the “forbidden” world

It has been recalled by many readers who experienced the Great Proletarian Cultural Revolution that *Lady Chatterley's Lover* was one of “the most popular hand-copied literary works in that period” (Chen Xiaoping, 2014). This popularity did not cease with the end of the Great Proletarian Cultural Revolution as “[people] still had access to hand-copied literary works until the mid-1980s (almost 10 years after the Great Proletarian Cultural Revolution)” and “there is a huge amount of description of sexual behaviour in those books” (Kang Kai quoted in Chen Xiaoping, 2014). It can be seen that literary works in hand-copied forms did not only serve as tools that once were used to feed readers' demands for literary reading, but also had later influence as historical and cultural products.

Unfortunately, since the handwritten copies were not officially published and recorded, those copies of *Lady Chatterley's Lover* can no longer be located either in physical or digital form. However, pictures of other handwritten copies, such as *The Heart of a Young Girl* (《少女之心》) and *A Pair of Embroidered Shoes* (《一双绣花鞋》) that belong to the same type can be located on Internet. The word "type" is an archaeological term which refers to a methodology of grouping artefacts "on the basis of a consistent patterning of attributes of the materials or events" (Hill and Evans, 1972: 233) and it "enables the investigator to group specimens into bodies which have demonstrable historical meaning in terms of behaviour patterns" (Krieger, 1944: 272). Although they are only indirect evidence for observing the features of *Lady Chatterley's Lover* in its handwritten form, they do serve as primary sources in determining the physical condition of the hand-copied literary works from that social context.

There are mainly three features in the production and circulation of the handwritten copies. First of all, at the production stage, most of the handwritten copies were instantly reproduced and consumed due to the high demand and the high risk under the extreme political control. For example, it was recalled by a critic Zhu Dake that "we read very fast at that time. Normally, a book would be delivered to me at around 8pm and be collected by someone else in the next day...Within these twelve hours, we were able to go through the whole book and do more intensive readings on important parts" (Zhu Dake quoted in Xiao Min, 2009: 43). At the same time, the process of copying was also completed within a very short time. Xu Jiangshan, a writer, once described how he finished copying an anthology of poems in just one night (Xu Jiangshan, 2009). It can be noted that most readers at that time did not have enough time to pay attention to the physical presentation of the book. During that period, those literary works were

stripped of their identity as merchandise that requires proper packaging before it was presented to consumers.

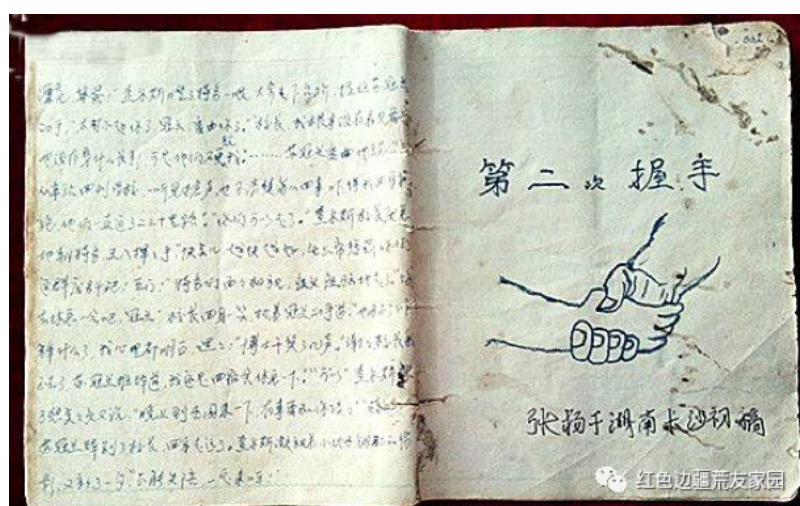
Secondly, it is observed that many of the hand-copied works were simultaneously modified while they were copied by the readers. As most of the handwritten copies were “created anonymously”, many readers would “do modifications to the works based on their own literary skills and life experience” (Xiao Min, 2009: 42). This phenomenon is reasonable in this historical condition since an author would choose to eliminate his/her name from the physical presentation of his/her works in order to avoid possible political persecution. While the readers participated in the recreation of the literary works they had access to, the boundary between the author and the reader was blurred and the literary works became a result of “group labour” (Wang Lu, 2012: 187). Based on this situation, it is reasonable to believe that *Lady Chatterley's Lover* may have also been through some modifications during its circulation. Although there is no concrete evidence showing to what degree this translation was modified, it is very likely that the textual features of many reproduced versions of *Lady Chatterley's Lover* were different from the earlier translations.

Furthermore, within the realm of the political-dominated literary field, the secret popularity of handwritten copies can be seen as “betrayal of and poking fun at the (dominant) public art” (Zhang Hongsheng and Jing Yanfeng, 2012: 50). Although the handwritten copies did not manage to stop the abnormal structure of the literary field during that historical period, its existence was like a silent revolution against the extant unitary and unrealistic art forms while it gradually became a foundation for the future development of the literary field after the Great Proletarian Cultural Revolution. This resistance was not only carried out in the field of literary creation, but also in terms of people's overall ideas about the otherness described in

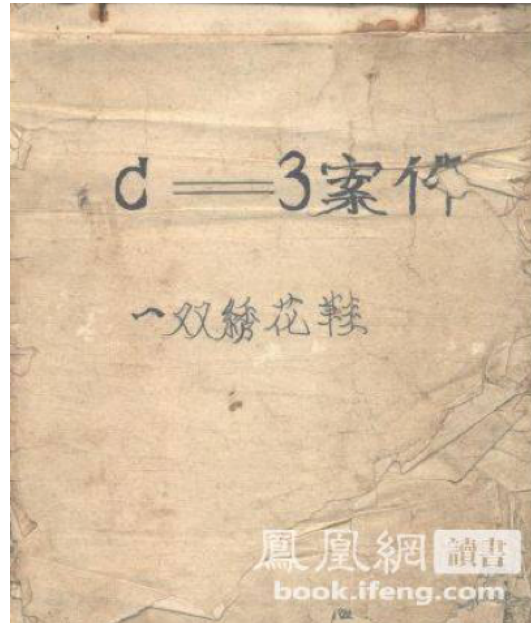
these illegal writings; these handwritten copies, both originally created and translated, expressed a feeling of “admiration and longing” for the outside world (Wang Lu, 2012: 189).

Since the handwritten copies were produced by individuals without any professional design, there were no specific norms to comply with in the paratextual design apart from the individual's personal preference or financial status. Unlike the works produced in other periods, the handwritten copies cannot be considered as commercial goods since they were not priced and designed for sale. In addition, they also illustrated how the boundary between the paratexts and texts were blurred because the hand-writing styles presented by the text can also perform as a kind of paratexts that mystified these texts to a large extent.

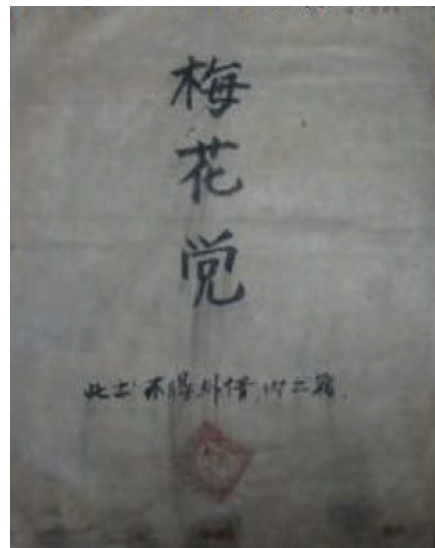
Based on the available visual materials as well as other records of the handwritten copies, there are mainly two features that can be observed in these products. The first and the most obvious feature is that a lot of handwritten copies were made on an economic basis since many people were in a poor financial situation. For example:



Picture 3.2-1 the cover of *The Second Handshake* (Liu Xiaomeng, 2009)



Picture 3.2-2 the cover of *A Pair of Embroidered Shoes* (ifeng, 2009)



Picture 3.2-3 the cover of *Plum Blossom Party* (Sina, 2014)

Based on these pictures, it can be seen that the cover design of these hand-copied books is reduced to a simple representation of the title without much extra verbal or visual messages on the theme of the

2017)



Picture 3.2-5 the cover of a hand-copied *Bible* (*Christian Times*, 2011)

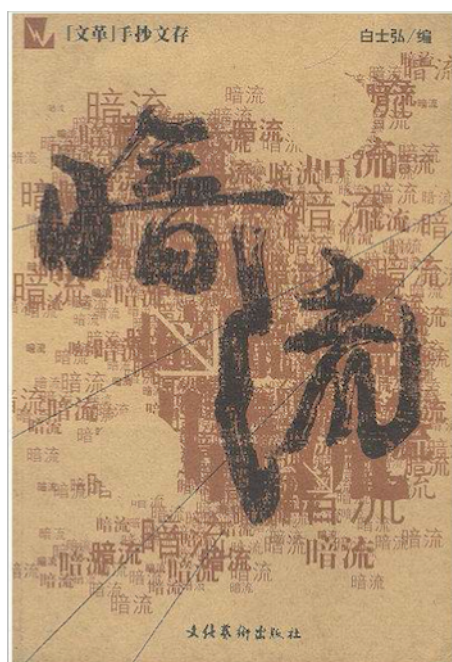
As shown in picture 3.2.4, some handwritten copies are disguised by a package that promotes the mainstream ideology, such as the image of someone or events that were highly praised at that time. On the one hand, this is a strategy of using mainstream ideology as a shield to avoid accusations of handling illegal reading materials. On the other hand, the conscious or unconscious attachment of the dominant ideology to peripheral literary works is an indication of the intense negotiation between the aggressive political trends and the striving-for-survival literary field. A similar phenomenon can also be found in the reproduction of the translated works. As it is presented in picture 3.2.5, a Chinese version of the *Bible* was hand-copied on a workbook, which serves as a disguise for this prohibited reading material without any indication to its real contents.

Based on what can be observed of the physical condition of the

literary products from this time period, we may find that many features in these copies do not comply with the norms observed in any literary field with a certain degree of autonomy. First of all, although the production of the handwritten copies in the Great Proletarian Cultural Revolution holds a very indifferent attitude towards economic capital and various strategies were taken to avoid people's attention so they were only distributed among peer groups, the reason for this indifference to the economic world is not the same with that of restricted products. As most of the handwritten copies were produced to seek instant pleasure or vulgar entertainment, the consumption of these products is "more or less independent of the educational level of the consumers" and it is the same to that "in the field of large scale cultural production" (Bourdieu, 1993: 120).

However, they could not be totally categorised as part of large-scale cultural production either. Although the producers did obtain a "subordinate position in relation to the controllers of production and diffusion media" and their readers were a "socially heterogeneous public", they were not designed for sale and did not "obey the imperatives of competition for conquest of the market" (Bourdieu, 1993: 125). This passive abandoning of commercial benefit and the absence of the external support from the political environment results in the simplified and personalised paratextual design as well as the authors/translators being of low profile. These features altogether created a "mysterious style" and "a thrill of adventurous alliance" (Xiao Min, 2009: 44) in these handwritten copies. These cultural labels have overshadowed their profile long after the Great Proletarian Cultural Revolution, even if they were later officially accepted and published. For example, a collection of hand-copied works called *Undercurrent* (《暗流》) was published in 2001 (over two decades after the end of the Great Proletarian Cultural Revolution), and its cover design still reflects

an atmosphere of mystery and thrill:



Picture 3.2-6 the cover of *Undercurrent*

Based on the name of the book, which implies an undiscovered movement and the “bold characters with thick strokes” against the background of superimposed characters reveals an effect of “power and shock” (Chiyo Date and Takahiko Naito, 2012: 66), the fact that these works were once secretly circulated is still imprinted on them as one of their most recognisable labels. This cultural stereotype not only reminds readers of that special historical period (regardless of whether they experienced it or not), but also serves to point out the genre of the works which carry a particular kind of cultural memory. Although some of them were later considered to be of high literary quality, they might still be judged as controversial.

Since *Lady Chatterley's Lover* was also one of the most popular choices for readers to hand copy, it is highly possible that its copies contained similar features mentioned above. In this period, how exactly

individual books were designed undoubtedly influenced the readers who had access to it. On the one hand, the genre of *Lady Chatterley's Lover* can be easily altered from a restricted literary work to a vulgar one due to the major aim of the handwritten copies as a way to relieve pressure and seek novelty. As many of the readers in that historical moment were less educated and may have little prior knowledge of *Lady Chatterley's Lover*, it was less likely that they should focus on the aesthetic value and realise the social significance contained in erotic descriptions. On the other hand, as aforementioned, some "unimportant parts (preface)" needed to be omitted to save paper when copying and there is a strong possibility that the "unimportant" paratextual elements (such as interpretations of the work in the preface) and the "unimportant" textual elements (such as the descriptions of the non-erotic parts) were also reduced or even omitted in handwritten copies of *Lady Chatterley's Lover*. It reminds us of the significance of the "non-human" factors in cultural production since they also "modify a state of affairs by making a difference" (Latour, 2005: 71) within a certain social context. The possible loss of information or the simplified copy design caused by the shortage of writing materials during this historical period is a unique case in which readers' perception of *Lady Chatterley's Lover*, as well as other literary works, were largely influenced by non-human factors that had no direct relation to the content of the work.

Even though *Lady Chatterley's Lover* in its handwritten form can be rarely seen now, its previous existence is still functioning as a kind of "distanced materials" or "epitext" that was originally located outside the book (Genette, 1997: 3) in later publications of this translation. It may be true that the history of handwritten reading materials has already faded from the memory of the last generation, but the label "handwritten copies" as an epitext has been a strong and eye-catching promotional material until today.

3.3 *Lady Chatterley's Lover* in Taiwan and Hong Kong and the first translation of *Lolita*

Compared to the restricted political environment and the tightly controlled market in Mainland China, a comparatively more dynamic market and a more relaxed political environment in Hong Kong and Taiwan allowed more space for the publication and translation of works of various topics, including *Lady Chatterley's Lover* and *Lolita*. As a result, several more versions of *Lady Chatterley's Lover* were published in Taiwan and Hong Kong and Taiwan witnessed the first translation of *Lolita* in 1964.

3.3.1 The 1953 publication of *Lady Chatterley's Lover* in Taiwan

It is found that most of the Taiwan “translations” of *Lady Chatterley's Lover* between the 1950s and the 1980s are unauthorised re-printings of Rao Shuyi's version with a new package and a fake translator's name on their cover. The cover of the first publication of *Lady Chatterley's Lover* in Taiwan in 1953 reveals several large betrayals to the source text as well as the translation it was copied from. The most obvious ones are a simplified title changed from *Lady Chatterley's Lover* to *Lady Chatterley* (《查理夫人》) and a fake translator's name, Li Er (李耳), instead of its real translator, Rao Shuyi. This modified title suggests that the original title of the book had not yet become highly recognised at that point so that the publisher could afford to abandon it in order to differentiate this plagiarised version from the previous translation. The replacement of the original translator's name can similarly imply that the name of the translator was not known to the readers in Taiwan and the profile of a translator was less respected by the publisher.



Picture 3.3.1-1 “*Lady Chatterley*” published in Taiwan in 1953, translated by “Li Er”

The fake title and the translator’s name is accompanied by some advertising blurbs on the back cover that are irrelevant to the theme of the story. For instance, there is one about a Chinese doctor who can cure renal toxicity and syphilis, saying “This doctor only deals with kidney diseases and syphilis. Other diseases will be declined. Thank you for your understanding” (Lai Ciyun, 2006). These verbal paratexts on the cover of the book reveal the publisher’s intention from two aspects.

Firstly, since efficient use of book covers is essential due to the limited space, the outer verbal paratexts, such as blurbs or subtitles, are usually highly relevant to the theme of the book to equip readers with enough pre-knowledge for a better reading experience. However, in this case, the publisher unexpectedly dedicated this precious space to some

irrelevant commercial advertisements instead of the promotional texts about *Lady Chatterley's Lover*. This kind of phenomenon is more commonly seen on newspapers or magazines as they are the "most traditional and the most popular public media" instead of a published book (Lane and Russell, 2003: 168, translated by Song Xuebao and Zhai Yanling). Although there is no concrete evidence to suggest the reason for this design, it is very likely that the back cover of this version was sold as advertising spaces like those found on newspapers or magazines so that the publisher could gain instant financial profits in addition to those earned by selling the book.

In addition, this advertisement can also give us some insight into the genre and the target readers of this publication. Although it has no direct connection to the contents of "*Lady Chatterley*", the appearance of the word "syphilis" is a reference to those of easy morals since it is commonly known that syphilis is normally spread through unsafe sexual intercourse. This blurb gives the impression to the readers that this book is pornography that targets those who have low awareness of their personal health or who might be involved in promiscuity. Unlike other eroticism-oriented promotional strategies, this advertisement presents a stronger exclusiveness to those who were educated enough to appreciate *Lady Chatterley's Lover* as a work of high aesthetic value. At the same time, it is obvious that this book is designed for short-term consumption rather than to be appreciated for its artistic value and to be displayed on a bookshelf.

Apart from the blurbs, the title and the decorative picture on the front cover also reveals an obvious intention of popularisation. Compared to the subtle cover design in 1936, this cover features stronger suggestions of eroticism by showing a woman hugging a naked man. The size of the visual material is large enough to dominate the front cover so that the readers' attentions can be easily seized. At the

same time, the image is more realistic than the previous design, showing more details of the major characters so that the theme and the genre of the story are clearly indicated. The “symbolic sign” of two (naked) characters hugging each other, as well as the accompanying textual paratext, can bring to mind conventionalised memory so they can easily relate it to morally challenging affairs (Rose, 2012: 78).

3.3.2 Translation and publication of eroticism between 1960s and 1980s in Taiwan

After the 1953 publication of *Lady Chatterley's Lover* in Taiwan, the translation and publication of erotic works continued throughout the following three decades. Apart from *Lady Chatterley's Lover* remaining a popular choice, Taiwan witnessed the publication of the first translation of *Lolita* in 1964. The republications of *Lady Chatterley's Lover* were still dependent on Rao Shuyi's translation without authorisation while the publishers presented different degrees of visibility compared to the 1953 publication.

Generally speaking, the promotion of *Lolita* and *Lady Chatterley's Lover* between the 1960s and the 1980s do have several aspects in common. The most obvious one is the attempt to connect the work with other “conventional signs”, which are “invented by human beings in cultural settings for conventionalised purposes” (Beasley and Danesi, 2002: 21). It is observable that some of the publications of these two books contain concepts or symbols that are previously known to the readers in the target culture. By “utilis[ing] a pre-existing referent system of meaning” (Najafian and Dabaghi, 2011: 20), the publishers managed to form an instant association between their publications and the signified concepts which were more familiar to the target culture. In this process, the symbols adopted in the paratexts are able to accomplish a “cultural classification” in which they can “select what is to

be known and memorised from the infinite variety of things that are in the world” (Beasley and Danesi, 2002: 38).

The reference to the previous well-known concept is revealed in *Lolita* by mentioning the name of another writer together with Nabokov so that the reputation of the former can be borrowed to promote this comparatively lesser-known work. It is claimed that the author of *Lolita*, Nabokov, possesses a talent that is “more extraordinary than the talent of Wilde, and more easily condemned” (“比王尔德的天才更非凡，更容易遭到诽谤”). Compared to Nabokov, Oscar Wilde was undoubtedly more recognisable in the target culture since his works were “firstly translated into Chinese in 1915, and it marks the start of foreign play translation” (Wei Wan, 2010: 46). At the same time, Wilde was “always laughed at...and the laughter was coloured by dislike” (Ransom, 1971: 168) due to his complex and controversial personal life, so his works have “a historical importance too easily underestimated” (Ransom, 1971: 20). To suggest that Nabokov is even more talented and easily condemned, the readers are guided to believe that this work is of higher literary value whilst also being more morally challenging.

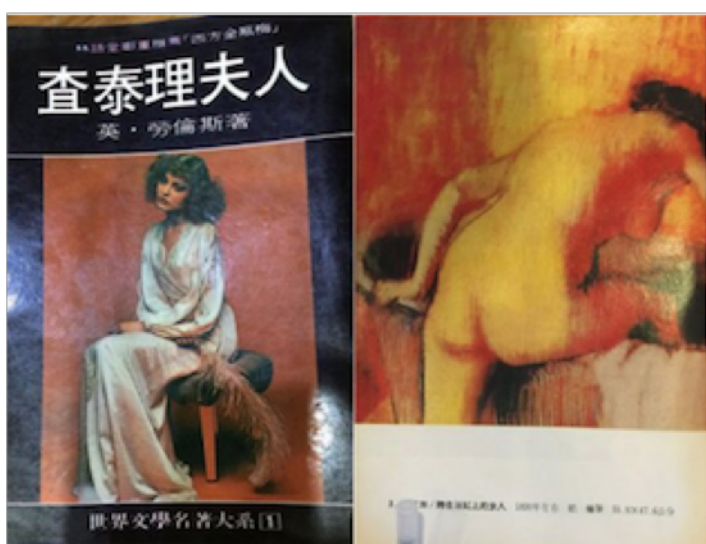


Picture 3.3.2-1 *Lolita* published in 1978 in Taiwan, translated by Zhao Erxin

Similar strategies can be found in another version of *Lady Chatterley's Lover* published in 1982 by De Hua Publishing House (also a plagiarised version of Rao Shuyi's translation). In this case, the connection is intertextually made between *Lady Chatterley's Lover* and the symbolic Chinese work of eroticism, *Jin Ping Mei* (《金瓶梅》). By positioning it as a "Western *Jin Ping Mei*", the publisher has efficiently made this piece of blurb both informative (suggesting the genre and the theme of the story) and expressive (making the work more tempting by relating it to a well-known erotic work in the target culture). Although many previous interpretations had repeatedly pointed out that *Lady Chatterley's Lover* was very different from *Jin Ping Mei*, this publisher still forcefully labelled the former with the latter for the promotional purpose.

Apart from the intertextual connection, another well-known

author in the target culture is similarly referred to by the blurb of this version. By stating that this book is “sincerely recommended by Lin Yutang” (“林语堂郑重推荐”), the blurb achieves the purpose of consecration and promotion at the same time. On the one hand, the readers are instantly made aware of the significance of this work by mentioning of this prominent author. On the other hand, the statement suggesting that this foreign work was recommended by a culturally consecrated figure can be very influential in preventing the work from being censored by the authorities or condemned by the public.



Picture 3.3.2-2 “*Lady Chatterley*” published by De Hua Publishing House in 1982, translated by “Cai Mingzhe”

Similarly, Jin Ling Publishing House also branded its publication of *Lady Chatterley’s Lover* (renamed as *Connie’s Lover*) with an established figure in the society. By presenting a quotation from Bernard Shaw saying that “‘*Lady Chatterley*’ should be on the shelves of every college for budding girls saying they should be forced to read it on pain of being refused a marriage licence” (每一所学校图书馆都应该放一本《康妮的恋人》，并且强迫学生一定要读这本书，否则便不发给结婚证书), as well

as a declaration saying that “certain fragments read like a present-day sex education lesson” (Goris, 2001), the publisher not only related this work with a well-accepted literary creator to ease the controversy caused by the provocative topic, but also claimed its product has educational value.



Picture 3.3.2-3 *Connie's Lover* published by Jin Ling Publishing House in 1982, translated by “Pan Tianjian”

Meanwhile, the way to present eroticism became more diverse and implicit compared to the 1953 version. No strongly offensive word like “syphilis” is used in later publications and the paratexts have become more informative, which can be mainly seen from two aspects.

First of all, visual materials are more heavily adopted to provide quick access for the readers to understand the theme of the story. This can be more obviously observed in the above two versions of *Lady Chatterley's Lover*. In Cai Mingzhe's translation of “*Lady Chatterley*”, the eroticism is illustrated by the inner images while the cover picture is less expressive. As is shown in picture 3.3.2-2, the front cover presents nothing more than a lady sitting on a chair with almost no indication of

sexual charm present while the inner illustrations show more eagerness to present eroticism. Even though the painting of a woman stepping into a bathtub by Edgar Degas is a work of high artistic value, it can be easily seen as explicit when displayed as an illustration for a work of eroticism and re-contextualised by the texts that challenge the mainstream moral system. The contrast between the reserved cover image and the more explicit inner images suggests the negotiation made by the publisher between the commercial values contained in a product of taboo and the social norm established by the conventional culture.

The visualisation of the text can be observed in publication by Jin Ling Publishing House (Picture 3.3.2-3). This version further relates this translated text to popular culture by presenting stills from the movie of *Lady Chatterley's Lover* released in 1982, even including the names of the director as well as the actors of the leading characters at the bottom. On the back cover, introductions of the movie-making process are provided so that the cover design becomes more movie-oriented. This heavy dependence on the success of another work reveals the publisher's intention of updating this publication with the most recent cultural product so that the readers could better respond to the image while new audience could also be attracted (Pellatt, 2013: 89).

Secondly, the paratexts of these publications are more inclusive of readers from different social groups than 1953 publication of *Lady Chatterley's Lover*. As the paratexts avoid directly "addressing those to whom one is trying to sell" (Myers quoted by Fairclough, 2013: 111), readers from multiple social background are more likely to purchase the product as the paratexts are less offensive to their reading habits and tastes. This inclusion of a more diverse target readership is achieved by the paratextual interpretation from multiple angles. For example, in Zhao Erxin's *Lolita*, the indication of its erotic features goes alongside with the appreciation of the author's professional skills.

Therefore, *Lolita* is a work that presents both “the romantic relationship between an middle aged man and a school girl” (“刻画一对中年男子和女学生的恋情”) and the author’s writing style as “full of surprise and gentleness, with a beauty of kindness and wild joy” (“文笔充满奇异而温柔, 良善和狂喜的美感”). Similar strategies can also be found in the paratexts of *Lady Chatterley’s Lover*, which is both adequately promoted as a controversial literary creation and more neutrally interpreted as a work that deserves to be morally legitimised.

Simultaneously, the visibility of the publisher and the translator decreased compared to that of Rao Shuyi’s translation. There are more “factual paratexts” in Taiwan’s publications than the previous Rao Shuyi’s translation when the publishers provided fact-like information “whose existence alone, if known to the public, provides some commentary on the text and influences how the text is received” (Genette, 1997: 7) instead of speaking as an interpreter of the text. Although many of the factual paratexts are manipulative enough to interfere with the readers’ reading experience, the publishers are still able to decrease their voice and claim little of the “sender’s authority and responsibility” (Genette, 1997: 8). As the translation field became more commercialised compared to that of the 1930s, the quality of the translation and the profile of the translator were largely compromised due to the attempt to save on costs and achieve instant commercial profits. As the publisher in Taiwan would hardly be penalised for plagiarising the works of the translators from Mainland China before 1949, due to the political isolation (Lai Ciyun, 2016), they could easily take the advantage of the social context while the professionalism of the translator was largely overlooked.

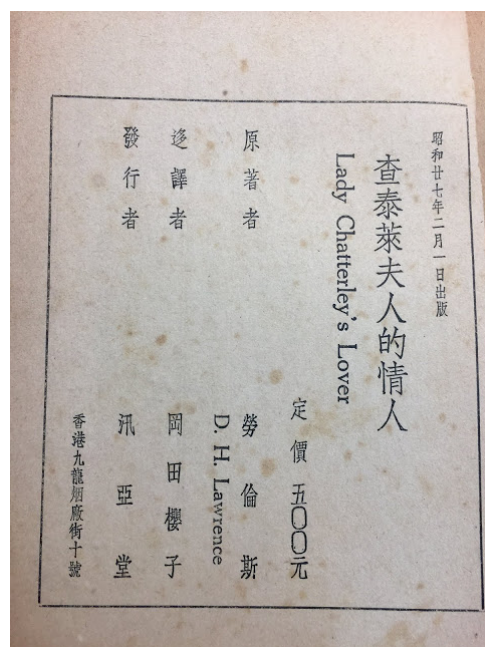
3.3.3 Translation and publication of *Lady Chatterley's Lover* in Hong Kong between the 1950s and 1980s

Similar to the situation in Taiwan, *Lady Chatterley's Lover* was also largely welcomed in Hong Kong during this period; *Lolita* was not yet translated. Although there were plagiarised and repackaged versions of Rao Shuyi's translation in Hong Kong, an original translation by Tang Xinmei was published in 1982, adding to the archive of translations of *Lady Chatterley's Lover* in Chinese history. These publications in Hong Kong do not only provide new evidence in presenting different strategies used in paratextual design in the specific social context, but also gives us a chance to see how an original translation differentiates from a plagiarised one when constructing its public reputation. The available resources that can be found from Hong Kong publications of *Lady Chatterley's Lover* are two pictures respectively of a 1952 publication by "Gangtian Yingzi" and the 1982 translation by Tang Xinmei.

As the frequent interactions between Hong Kong's publication industry and that of Mainland China in the 1950s were obstructed by the Great Proletarian Cultural Revolution, the literary creation in Hong Kong started to shift their attention to the Western world and developed into a situation where different trends of thoughts were welcomed. These macro contextual changes in Hong Kong society can be easily observed in the paratexts in these two versions while there are some other paratextual designs that reveal rebellion against the social context.

The plagiarised 1952 version reveals some peculiar features. As it is shown in picture 4.3.3-1, this book is given a "Japanese translator" named Gangtian Yingzi to replace Rao Shuyi's name. Furthermore, the publishing date is written in the Japanese style and the price is also marked in Japanese Yen. If were not for the publisher's

address in Hong Kong, readers might easily think that this work was an imported product.



Picture 3.3.3-1 1952 publication of *Lady Chatterley's Lover* in Hong Kong, translated by "Gangtian Yingzi" (Lai Ciyun, 2016)

The reason for this plagiarism is similar to that of the Taiwan publications. As the popular culture started to move to a more central position in the 1950s in Hong Kong, a repackaged and plagiarised version of *Lady Chatterley's Lover* could potentially be a good choice for a publisher who wished to gain more financial capital within a short period of time. Due to frequent cultural exchange between Hong Kong and Mainland China in the 1950s, it is not hard to imagine that Hong Kong literary market could still expect to impress the readers with those works of high reputation in Chinese history. At the same time, the comparatively loose political and social environment permitted enough space for the republication of *Lady Chatterley's Lover* in Hong Kong.

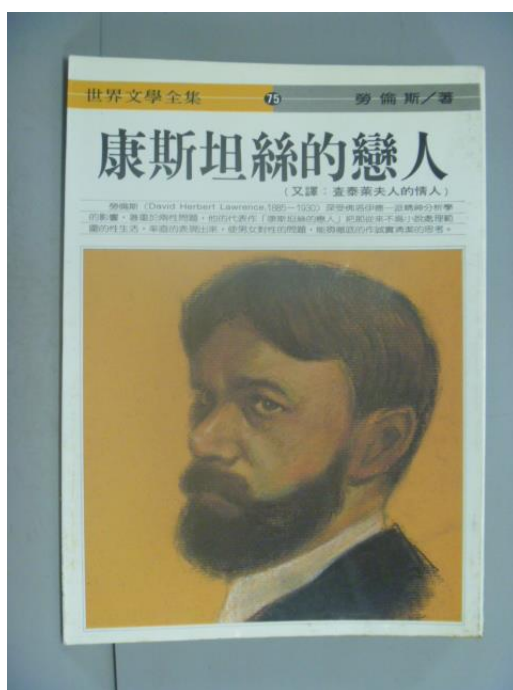
However, this reasoning is not enough to account for the pseudo-Japanese design in its paratexts as it cannot be simply explained

as a strategy to convince the readers that the publication is not plagiarised. This particular design is possibly a reflection of the relationship between Japan and Hong Kong at that time. Although Mainland China in the post-war period was hostile towards Japan and there was nearly no exchange between these two areas, Hong Kong “had frequent commercial and cultural exchanges with Japan” since “they both held a defensive attitude towards the Communist Party of China” (Kuang Jianming, 2015: 91). As Hong Kong “restarted cultural communications with Japan since the 1940s”, it gradually became a place where “there was a complex combination of patriotic sentiment and Japanese mania” (Kuang Jianming, 2015: 91). It can be seen that the cultural field in Hong Kong during this period allowed a huge space for the development of Japanese or Japanese-like products. Under these circumstances, it is not hard to understand why this version of *Lady Chatterley's Lover* was packaged as a pseudo-Japanese book to have the readers believe that they had access to the product from this popular culture.

Based on the paratextual design and the social context of Hong Kong in the 1950s, it is obvious that this version was also produced as a heavily commercialised item for the general readers who would be attracted by the popular culture. Additionally, it is very likely that the publisher of this version was expecting that the readers lacked the capability to tell the difference between a pseudo-Japanese product from real imported goods from Japan. Since “consumers of literature often consume the socio-cultural function of the acts involved with the activity in question” (Even-Zohar, 1990: 36), the extra value attached to this book could be considered as important by the readers aside from the contents in the book. It can be seen that these paratexts are not only performing their basic informative function, but also implying that the readers can have increased access to the popular cultural trend by

possessing this product.

However, unlike Taiwan, Hong Kong witnessed an original translation of *Lady Chatterley's Lover* by the famous translator Tang Xinmei in 1982 by Shu Hua Publishing House (according to the description in Lai Ciyun's research, this version was also published in 1981. But only a 1982 version can be found with a picture of its front cover). Being a first retranslation of this work in Hong Kong, the paratexts show a strong inclination to redefine *Lady Chatterley's Lover* from multiple aspects.



Picture 3.3.3-2 *Constance's Lover* (*Lady Chatterley's Lover*) translated by Tang Xinmei, published in 1982 (source: spbook)

As it is shown in picture 3.3.3-2, the whole front cover is dominated by a portrait painting of D. H. Lawrence. This cover moves away the eye-catching effect caused by the explicit presentation of eroticism for a more serious and reserved design without revealing too much about the theme of the book. As the picture on the front cover is a

painting of the author instead of a photo, it adds an artistic and classic effect to the cover. The neutral presentation of the image of the author makes this book less appealing to those who read for vulgar entertainment and more attractive to the readers who seek literary appreciation.

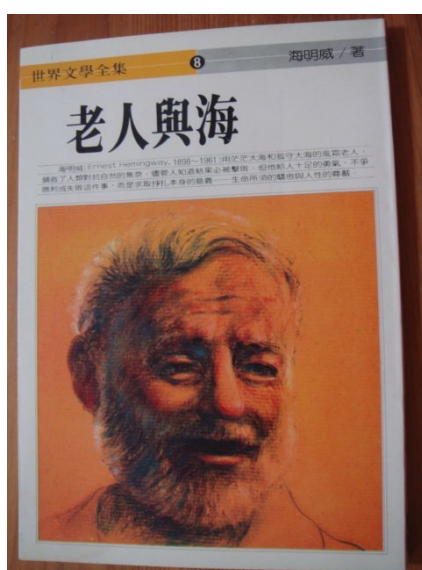
This intention is further supported by the title and the blurbs. The most straightforward one is the modification of the title. The title of this translation is modified as *Constance's Lover* (《康斯坦丝的恋人》) with a subtitle stating “this was also translated as *Lady Chatterley's Lover*” (“又译《查泰来夫人的情人》”). As this version aims to redefine this work with a different title, it still has a neutral or even positive relationship towards the first translation. This neutrality is possibly due to the desire to lower the risk of introducing an unfamiliar work to the target culture and instead draws on the work's previous reputation.

In addition to the title and the cover picture, the blurb beneath the title intends to provide a new viewpoint for interpreting this work. First of all, it gives Lawrence's work an academic framing by saying that the author is “deeply influenced by Freud's theory of psychoanalysis” (“深受弗洛伊德一派精神分析学的影响”) and his work focuses on “the issue of relationships” (“着重于两性问题”). Compared to the other references to the established figures mentioned in the foregoing analysis, these two verbal paratexts reveal less intention of relating to popular culture; well-recognised individuals or to approach the target readers more efficiently, instead they are concentrating on the text-oriented interpretation.

This neutral style of interpretation is further carried out by the indication of the function of this book, saying it can “invite men and women to have a thorough, honest and pure thoughts about sex” (“使男女对性的问题，能够彻底地做诚实清洁的思考”). At the same time, it can lead people to think about sex through its “direct expression” (“率直地表现出

来”) with an educational purpose of inviting the readers to face the topic that “has never been described in other novels” (“从来不为小说处理的”). These verbal interferences on the reader’s perception of eroticism in this work de-categorises it from pornography and instead presents it as a revolutionary text that promotes a more serious discussion on the moral system.

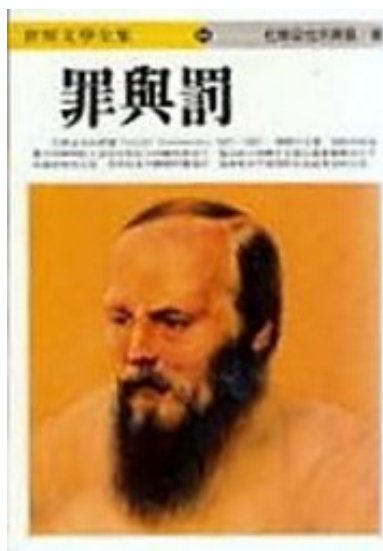
The redefinition of the genre of this work can also be seen by it being labelled as a member of “complete works of world literature” (“世界文学全集”). Other works in this series include *The Old Man and the Sea*, *Decameron* and *Crime and Punishment*. Being a book series, every selection is designed in the same style so that the readers can recognise instantly the “series emblem”, which “amplifies the publisher’s emblem, immediately indicating to the potential reader of the type of the work he is dealing with” (Genette, 1997: 22). When *Lady Chatterley’s Lover* (*Constance’s Lover*) is selected together with the other well-known world classics in the same series, it is easier for the readers to be convinced that they are being offered a serious literary work that deserves to be re-interpreted.



Picture 3.3.3-3 *The Old Man and the Sea*, published by Shu Hua Publishing House in the series of Complete Works of World Literature (source: Google image)



Picture 3.3.3-4 *Decameron* published by Shu Hua Publishing House in the series of Complete Works of World Literature (source: ruten.com)



Picture 3.3.3-5 *Crime and Punishment* published by Shu Hua Publishing House in the series of Complete Works of World Literature

(source: anobii.com)

It can be perceived that as an originally translated work, this version began to reemphasise the literary and aesthetic value, in response to Rao Shuyi's proposal. However, the motivation of this repositioning still differs from the first translation. While Rao Shuyi's translation bears a large task of saving the nation with little consideration of its potential financial value, this version is obviously a commodity that forces on both its financial and symbolic capital. As the selected works in this series all give a general introduction on the author and the theme of the story to ensure their readers easier access, it is reasonable to believe that they are still targeting the general public with little intention of narrowing down the scope of readership.

Although the voice of the publisher was raised in the paratexts of this version, the translator is still invisible since his name is not even mentioned on the front cover and so the profile of the translator was still not considered as a key factor in presenting and promoting a book. As the front cover design of this series is more author-oriented, it seems that the publisher was neglecting the fact that there is a translator behind all these works. This phenomenon might be related to the social context in which people in Hong Kong had a high capability in English reading (Huang Weiliang, 1994: 94) and a high acceptance of Western culture. Thus, the translation field was largely ignored, and the trace of domestication was less visible in this series.

3.4 Constructing different images of translations of eroticism

Although the translation and publication of *Lady Chatterley's Lover* and *Lolita* went through large changes and advances between the 1950s and the 1980s in Mainland China, Hong Kong and Taiwan, they have gradually become symbolic cultural products through translation,

retranslation and repackaging. Compared to Rao Shuyi's translation, which was produced with limited copies and was targeting a specific social class, *Lady Chatterley's Lover* became a symbol of sexual enlightenment in some contexts and its influence undoubtedly was broadened by republications and its appearance in other media. For example, it was used as a prop in a movie called *Growing Up* (《小毕的故事》), which was released in 1983 in Taiwan. In this context, this translated book (also a plagiarised copy of Rao Shuyi's translation) was a reference to a teenager's curiosity about intimate relationships between adults.



Picture 4.4-1 *Lady Chatterley's Lover* in the movie *Growing Up*, 1983 (Lai Ciyun, 2016)

Thus, it can be seen that this book was developed from restricted reading material to a well-recognised symbol in the target culture, even though the textual part was heavily plagiarised. Although translations of *Lolita* was not as popular as *Lady Chatterley's Lover* at this time, the appearance of it as an original translation still laid the foundation for future retranslations as well as the readers' perception of eroticism. Based on the analysis of the paratexts of these two works in

Mainland China, Hong Kong and Taiwan, we can observe the status of the literary field and the translation field in terms of their degree of autonomy and their relations to the field of power.

The struggle between the dominant political ideology and the highly heteronomous literary field is the most obvious in Mainland China in this period, in which writers or translators “who are richest in specific capital and most concerned for their autonomy are weakened” or even threatened (Bourdieu, 1993: 41). Many producers who used to be rich in symbolic capital or who entered the field for the sake of art in the literary field were not only economically dominated, but also at risk of losing their “monopoly of literary legitimacy” or their authority “to call themselves writers” (Bourdieu, 1993: 42) due to the extreme political control. Therefore, many of the original writings and translations in this period were very restricted in physical design without an official publisher to indicate their authority as published works.

However, this restriction does not mean that the literary field would give up the opportunity to increase its autonomy without resistance. Many of the handwritten copies in the Great Proletarian Cultural Revolution can be considered as “literary avant-garde”, whose existence was a kind of confrontation to the political ideology that deprived the cultural producers of their right to gain economic or symbolic capital. During these struggles, it can be perceived that the cultural producers were “able to use the power conferred on them by their capacity to put forward a critical definition of the social world, to mobilize the potential strength of the dominated classes and subvert the order prevailing in the field of power” (Bourdieu, 1993: 44). On the one hand, the production of the handwritten copies was an essential way for writers to present their critical ideas to the readers in the face of other politically controlled and formulated writings. On the other

hand, the existence of paratexts, not just the basic elements such as titles and subtitles, but also illustrations in the unofficial and unpublished handwritten copies, could imply that some producers were expecting these works would attract a target readership so that their voice could be heard. In this process of preservation and distribution, these literary legacies during the Great Proletarian Cultural Revolution that acted as a rebellion to the political dominance, not only contributed to the competition for autonomy in the literary field, but also preserved or added to their reputation as a rebellion against the dominant ideology of their profile, which largely influenced the future readers.

The publication and translation of *Lady Chatterley's Lover* and *Lolita* in Hong Kong and Taiwan were produced in their respective markets that were more consumer-oriented. Based on the paratextual features in these two works, it can be observed that generally two transitions took place in the publication of eroticism within these three decades.

The first and the most obvious one is the transition from the “long run” to the “short run” (Bourdieu, 1993: 97) production of *Lady Chatterley's Lover* (*Lolita* had not been produced previously thus this trend could not be observed in it during this period) compared to its previous version by Rao Shuyi. The former contains a “long production cycle, based on acceptance of the risk inherent in cultural investments and above all on submission to the specific laws of art trade” while the latter refers to a “short production cycle” to “minimize risks by adjusting in advance to the identifiable demand and provided with marketing circuits and presentational devices intended to ensure a rapid return of profits through rapid circulation of products with built-in obsolescence” (Bourdieu, 1993: 97).

As Rao Shuyi's intention was that his work would become educational and he was well aware of the possibility that this work

would be misread by those who did not possess the ability to decipher the message hidden in it, he did not expect to gain a large profit by publishing his self-paid work and designing it as a product for elite groups or other cultural producers. However, most of the later publications of this text did not take the risk making low profits. The plagiarised versions were produced because the publishers intended to save money in order to have an instant financial return. Thus, a change did not only occur in the purpose of the publication and the target readers, but also in the lifespan of this work, whereby these short-cycle products heavily adopted “presentational devices” such as movie stills and irrelevant advertisements to keep up with the current trend.

However, these fashionable paratextual elements might also mean the product they serve could be outdated, aside from the fact that they were illegally produced. As the movie stills caught readers’ eyes for a moment while the movie dominated the market, they could also be easily replaced once the movie was no longer the centre of people’s attention. Similarly, while the Japanese elements on Hong Kong’s first publication of *Lady Chatterley’s Lover* might be responding to the preference of the market at that time, they soon lost their significance once the fashion trend was no longer fashionable. Thus, these factors of “built-in obsolescence” contain elements that instantly enable the product to submit to the popular culture while they might simultaneously cause the product to be replaced or even condemned.

The second change is concerned with the different positioning of the works. Unlike those products that contain obvious marks of fashion trends, there were also works that refused to yield to the taste of certain groups of readers to gain more economic capital while they were not designed solely for other cultural producers either. This phenomenon can be seen in the Taiwan translation of *Lolita* and Tang Xinmei’s translation of *Lady Chatterley’s Lover*, where the readership

can be the general public with various preferences and motivations of reading. It can be noted that the promotion of these two books are more neutral while they are also highly readable. Thus, these two works can be seen as the products that fall between large-scale production and restricted production, or in other words, they can be categorised as the products of “middle-brow art”, which “must represent a kind of highest social denominator” even though “they are aimed at a specific statistical category” (Bourdieu, 1993: 126). The paratextual elements discussed in the foregoing analysis only contain the most basic and the most commonly seen factors to introduce any work to its readers, hence, readers from various social groups would not be offended or driven away by anything they are not expecting to see on the cover of a book.

It might not be a coincidence that this strategy appears on the two original translated versions among other plagiarised publications. On the one hand, this kind of promotion could be a strategy of playing it small, whereby the risk of being judged or rejected by the public can be reduced to the lowest level. Unlike the quality of the other plagiarised versions that were already tested previously by the market since Rao Shuyi’s translation was published, these new translations needed to test the water before they could be confident enough to raise their voice through the paratextual design.

On the other hand, this strategy transferred the translation and publication of eroticism from promotion-oriented to product-oriented. As the plagiarised versions of *Lady Chatterley’s Lover* “[submits] to external demand” as “large-scale production” and “obey the imperatives of competition for conquest of the market”, the products of middle-brow art “aim at a determinate category of non-producers” (Bourdieu, 1993: 125). As the paratexts of this middle-brow art product not only struggle for more market share, but also to make the work more accessible to the general public, its products do not heavily rely on

eye-catching promotional strategies but instead they pay more attention to their legitimacy. This shift in promotional strategy reshaped the image of these two translations of eroticism and provided an opportunity for them to be repositioned in the literary field.

Although the translation and publication of *Lady Chatterley's Lover* and *Lolita* went through different promotional strategies and distribution methods, there is one thing they share in common, that is their sensitivity towards the changing political, social and market environment. Despite the efforts made by Rao Shuyi to differentiate his translation from other market-controlled products, most of the later republications were still highly influenced by the external power exerted on the literary field, including those produced as handwritten copies that were forced to change their form of existence due to the changes in the power field. It can be perceived that these products occupied a dominant position in their literary fields by submitting to the laws in the economic world while the literary field itself was granted little autonomy, especially in Mainland China and Taiwan. This profile of being dominated or manipulated by an external power undoubtedly contributed to the construction of the images of eroticism-engaged translations.

IV. (Re)introducing erotic translations in Mainland China

After decades of secret circulation, unofficial reprinting and unethical appropriation of the earlier translated works, the translation of *Lolita* and *Lady Chatterley's Lover* were finally at a point in history where the social conditions in Mainland China allowed the official publications to be distributed to the public. Even though readers in the 1980s were fortunate enough to witness this epochal turning point in the translation history of these two books, it should also be noted that the publication process was still highly tortuous due to the unstable social context in the post Great Proletarian Cultural Revolution period on a macro level, and the specific publication barriers affecting *Lady Chatterley's Lover* and *Lolita* on a micro level.

It is commonly perceived that the ten-year political trauma between 1966 and 1976 brought long term side effects to nearly every facet of Chinese society with the “entire population engaged in massive destruction of traditional Chinese culture and ideological battles between the proletarian and so-called bourgeois classes” (Lv Xing, 2004: 5). During this cultural and ideological confrontation, literary creation was reduced to a tool for the promotion of political propaganda together with “other forms of culture being appropriated for political ends” (Berry, 2011: 253). As a result, the publishing industry, where there were many institutional engagements in the literary creation and distribution, also suffered greatly during this decade. Statistically, before the Great Proletarian Cultural Revolution, the publishing industry had gone through a phase of rapid growth, in which “28,773 titles of book were sold in 1956 ... and 87 publishing houses were built by the end of 1965” (Wang Guanyi, 2008). However, this development was abruptly interrupted by the overwhelming political movement and “the number of book titles rapidly declined to 2925 in 1966” (Wang

Guanyi, 2008) and “there were only 46 national publishing houses in 1971” (Mo Weiming and He Qiong, 2014). In addition, the retail outlets were also largely repressed as the “book stores were closed and libraries stopped lending books to the public” (Mo Weiming and He Qiong, 2014).

Against this backdrop, the translation of literary works was undoubtedly overshadowed by the political and ideological controls. As indicated in the previous analysis, the reproduction and circulation of translated works were carried out in a very secret way without any institutional support. Meanwhile, the officially approved translation practice concentrated on those foreign literary works that were submissive to the dominant ideology. Under these circumstances, translation was carried out “in a highly organised way with strict criteria for source text selection”. At the same time, translators had to be “under the supervision of some authoritative people or agencies” and they were “not permitted to choose source texts by their own will” (Zhang Guojun, 2008: 101). Therefore, “the translation of foreign literary works entered a period of ‘hibernation’” and this phase in translation history was called the “vacuum period” or “silent period” (Li Minghui, 2016: 305).

When this national chaos approached to its end with the death of Mao Zedong and the downfall of the “Gang of Four” (“四人帮”), social order was gradually restored. Subsequently, the publishing industry also seized the chance to recover. It has been observed that “many publishing houses that had been closed or merged in the Great Proletarian Cultural Revolution were set up between 1979 and 1990” (Wang Guanyi, 2008). During this period, “99 new publishing houses were built from 1977 to 1982” and “there were already 462 publishing houses by 1990” (Wang Guanyi, 2008). Meanwhile, the number of book titles also witnessed a rapid growth “from 14989 in 1978 to 80224 in

1990” (Wang Guanyi, 2008). What accompanied this development of the publishing industry was people’s desire for reading materials. As the literary products “became more diverse and expanded in themes and creation space” (He Yanhong, 2012), the handwritten copies were gradually abandoned by the public as new genres of literature were created in the post Great Proletarian Cultural Revolution period.

One of the most notable new genres was called “shanghen wenxue” or “scar literature”, which “was popular in China from 1978 until the mid-1980s” (Mortensen, 2011: 18) and “provided a cathartic release of the pain, sorrow, anger and disillusionment that so many people felt” (Berry, 2011: 255). As the Great Proletarian Cultural Revolution had largely suppressed literary creation about the individual’s emotional experience, which is shown by how “the ‘erotic’ and ‘sexual’ became the greatest taboo in language and speech” (Liu Xiaomeng quoted in Berry, 2011: 264), scar literature “demonstrated a significant shift away from the more mainstream narrative techniques employed by Chinese writers over the previous three decades” (Mortensen, 2011: 18). During this literary trend, many authors started to explore fields that were once prohibited and focused on “the discussion of humanity and people’s living conditions” (Zha Mingjian and Xie Tianzhen, 2007: 766). For example, Wang Xiaobo, who was known for his rebellion against the highly controlled literary field, promoted avant-garde “sexual liberation” rather than “ideological liberation from bourgeois thoughts and bad elements” in his works (Berry, 2011: 263).

This post-revolution liberation was also experienced in the translation field. As political control gradually decreased, the translation industry began to see the potential for more autonomy. Externally, the readers were “impatiently desiring to know about the outside world with great passion” (Chen Xiaoping, 2014) and there was a huge

“demand for high quality translations”, which “prompted the National Publishing Bureau to reprint foreign literary classics as quickly as possible” (Li Minghui, 2016: 305). However, this first flourishing was still accompanied by the norms that governed the degree of “consistency between the literary works and the mainstream ideology” (Zha Mingjian and Xie Tianzhen, 2007: 767). This restriction was not lifted until 1978, during which “emancipating the mind” (解放思想) was regarded as a constitutive part in the policy of “Reform and Opening up” (改革开放). Following this, “the translation of foreign literature became more diverse [in theme] and more systematic” and “many authors, who had been considered as negative and reactionary, were paid attention to in translation” (Yang Bin, 2008: 97). For example, the works of D. H. Lawrence, which “were abandoned by the academic field for almost half a century”, were “reintroduced to the field with respect accorded to their academic and social value” (Yang Bin, 2008: 98).

However, this liberation in literary creation and translation did not mean that the publishers did not need to be sensitive to the changing political conditions. The end of the Great Proletarian Cultural Revolution was not a guarantee of the total relaxation of authority control over cultural products. Since “the political environment remained unclear, publishers proceeded cautiously” due to the fact that “publishers found it difficult to discard the timidity that control had been instilled when it came to the selection of titles although the government championed slogans for the liberation of thought” (Li Minghui, 2016: 305). Thus, the struggle between the uncertainties of the environment and the pursuit of financial benefit or peer recognition were experienced by most of the publishing houses during this period. Based on an analysis of the publications of *Lolita* and *Lady Chatterley’s Lover* in the 1980s, the evidence of this struggle can be traced in many aspects in their paratexts.

Meanwhile, the degree of acceptance by the readers also varied based on their educational background and life experience. Although Chinese society saw the end of the Great Proletarian Cultural Revolution, a large part of the public was still struggling with many distorted opinions that had been forced on them. The stereotyping of multiple aspects of social life includes people's perceptions of foreign literary works that had been banned during the Great Proletarian Cultural Revolution. This can be seen in some representative works of "scar literature". *The Homeroom Teacher* (《班主任》) by Liu Xinwu marked the beginning of the creation of "scar literature" and it illustrates how different members in a school reacted to the fact that they had to take in a new student who had been put into prison for being involved in a gang fight during the Great Proletarian Cultural Revolution. As a student found a translation of *The Gadfly* in the new student's belongings, she immediately jumped up and claimed that this book should be severely denounced since it was very pornographic. When she was corrected by her homeroom teacher who said that "*The Gadfly* should not be considered as a pornography", she argued:

"How? How is this not pornography? If this is not erotic, then what should be considered as erotic?"

In Xie Huimin's mind, there was concrete logic that everything that was not sold in a bookstore or borrowed from the library should be categorised as toxic and erotic. However, she should not be blamed...since her thinking was poisoned by the "Gang of Four" and she had a difficulty in distinguishing between right and wrong...For Xie Huimin, a foreign "pornographic book" was always obscener than a Chinese one (Liu Xinwu, 1977).

As a short story that questions the mainstream ideology of the Great Proletarian Cultural Revolution and criticises its long-lasting influence in the post Great Proletarian Cultural Revolution period, it reveals the fact that many translations of foreign literary works were

misunderstood and wrongly categorised in the political chaos and it took a great amount of effort to reshape this image among the Chinese readers. The re-accepting of the banned literary works was starting to be supported by many people, like the homeroom teacher and other students in the short story, who started to speak up for the legitimacy of banned foreign literary works once the political prohibitions were removed. However, there were still those who were brainwashed by the extreme political ideology and insisted on regarding the translations of foreign literary works as antagonistic in the post-revolution period. Thus, it is not hard to see that the translation field was also facing a dilemma of opportunities and challenges in this time period, in which the external political change allowed the translation field more autonomous power while many of the consumers were still conservative in choosing their reading materials. As a result, it was surprisingly found that many translators would “express their critical opinions on the source text in the preface or other forms of paratexts” in the late 1970s as a strategy to ensure the legitimacy of their translations (Zha Mingjian and Xie Tianzhen, 2007: 768). Deliberate false interpretations are another reflection of the translators’ peripheral position in relation to the mainstream ideology and cultural product producers.

Despite the varied risks that needed to be taken, the translation industry still managed to enjoy an upsurge in the early 1980s, in which different kinds of literary works were introduced to the market. In this process, the translation of works of modernism was extensively carried out with many translators participating in this translational trend (Zha Mingjian and Xie Tianzhen, 2007: 772, Wang Deling, 2011: 9). However, this freedom in the translation industry was briefly disrupted by the official proposal to “eliminate spiritual pollution” (清除精神污染运动) between 1983 and 1985. It was realised by the

authorities that there was a “pressing need for correcting the rightist tendencies of weakness and laxity in Party leadership that had opened the door to spiritual pollution”, the criticism of certain artistic trends was “expanded swiftly into an attack by elements in the Chinese Communist Party at all levels against a broad range of phenomena and social forces” (Gold, 1984: 947/952). During this political trend, (the translation of) modernist literature was also considered as “a source of spiritual pollution” so that the translation of modernism was restricted to a certain extent in those three years (Zha Mingjian and Xie Tianzhen, 2007: 790). However, the translation industry was soon restored to vigour after this brief set-back in the late 1980s although it was unavoidably affected.

During this upsurge of translating and publishing foreign works, there were at least five translations of *Lolita* and a reprinted version of Rao Shuyi’s translation of *Lady Chatterley’s Lover* had been published in the latter half of the 1980s. Although these two works were published separately in 1986 and 1989 by different publishers, they are related in terms of their publishing history. In 1986, Hunan People’s Publishing House was interested in publishing Rao Shuyi’s translation of *Lady Chatterley’s Lover* based on a “complete motivation of economic profit without any political reason” since it was under “great financial pressure” (Zhu Zheng quoted in Chen Xiaoping, 2014). Although “other colleagues in the publishing house were enthusiastic about this decision believing that they could make good money”, the chief editor, Zhu Zheng, still had his doubts about this publication. Thus, they “imitated what had been done by the People’s Literature Publishing House when it published an abridged version of *Jin Ping Mei*” and they “decided to restrict the distribution of this book to within the professional field by only selling to those who were given a voucher to buy this book” (Chen Xiaoping, 2014). However, the editor was informed that another

publishing house, Li Jiang Publishing House, had once applied to publish *Lady Chatterley's Lover* but had been rejected by the State Publication Bureau (the department that governs the publication industry in China, founded in 1973). After discovering this, the Hunan People's Publishing House decided to ignore this fact and have *Lady Chatterley's Lover* published regardless.

Since "*Lady Chatterley's Lover* was well-known to the public as handwritten copies", the demand for copies in orders from book dealers reached 360,000 and "nobody mentioned the idea that this book would only be accessible to those with a voucher to buy this book" (Chen Xiaoping, 2014). However, this grand occurrence in publishing history did not last long as "a government prohibition was issued (on this publication) only a few days later" and the publishing house "had to call back those sold books...and sealed up the unsold ones for a later decision" (Zhu Zheng quoted in Chen Xiaoping, 2014). As a result, the editors who were involved in this publication received punishment in the form of administrative demerits and the chief editor, Zhu Zheng, was dismissed from his position.

While the publication of *Lady Chatterley's Lover* caused a huge wave in Chinese society, Li Jiang Publishing house, the publishing house that missed the opportunity to publish *Lady Chatterley's Lover*, turned their attention on *Lolita* in the belief that "nothing should be banned from being read" (Liu Shuoliang quoted in Chen Xiaoping, 2014). Due to what happened to Hunan People's Publishing House, the editor of Li Jiang Publishing House decided to put off his plan until 1989 to avoid the risk. At the same time, there were another five versions of translations of *Lolita* published in the same year. Thus, it can be seen that the late 1980s witnessed the first wave of *Lolita* versions into the Chinese market while *Lady Chatterley's Lover* was still affected by socio-

political constraints.

Title	ime	publisher	translator
<i>Lolita: a note of a widower's remorseful confession</i> (《洛丽塔——鳏夫忏悔录》)	1989	Li Jiang Publishing House (漓江出版社)	Huang Jianren
<i>A Degenerate and Morbid Love: Lolita</i> (《堕落与病态的爱——罗丽塔》)	1989	Hebei People's Publishing House (河北人民出版社)	Hua Ming and Ren Shengming
<i>Lolita</i> (《洛丽塔》)	1989	Jiangsu Literature and Art Publishing House (江苏文艺出版社)	Yu Xiaodan
<i>Lolita: a perverted love between a middle aged male and a teenage girl</i> (《洛丽塔：一个中年男子与少女的畸恋》)	1989	Haitian Press (海天出版社)	Mai Sui
<i>Lolita</i> (《洛丽塔》)	1989	Zhejiang Literature and Art Publishing House (浙江文艺出版社)	Kong Xiaojiong and Peng Xiaofeng
<i>Lady</i>		Hunan	Ra

<i>Chatterley's Lover</i> (a complete translation) (《查泰莱夫人的情人》(全译本))	1986	People's Publishing House (湖南人民出版社)	Shuyi
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Table 5-1 publications of *Lolita* and *Lady Chatterley's Lover* in the 1980s

Generally, the paratexts in the 1980s publications of these two works reveal the publishers' attempts to increase readers' or the market's acceptance while they also expected to attract people's interests through the eroticism. Compared to earlier publications, these versions are more inclusive of different interpretations in their paratexts and the voice of the publisher is included. Although the readers were provided with more guidance, it can be detected that many publishers in this stage were still uncertain about the preference of the market and the outcome of their publication due to the unsteady political climate after the Great Proletarian Cultural Revolution. Thus, even though these translations were produced as a result of economic pursuit, many paratextual elements were designed to conceal this intention from the readers and the authorities.

4.1 Titles and subtitles: informative and persuasive

While the literal translation of *Lady Chatterley's Lover* (《查泰莱夫人的情人》) in Chinese provides explanatory messages relating to the theme of the story, and it had already gained considerable recognition through earlier translations, *Lolita* still remained largely unknown to Chinese readers and its original title, an unfamiliar foreign name, could hardly evoke any cultural memories in the target readership. Thus, it can be observed that some translations of *Lolita* in the 1980s are accompanied by subtitles in addition to its title to ease the potential

tension or prevent confusion for Chinese readers.

The functions of titles and subtitles are categorised by Genette into four aspects. The first function is “the only obligatory (function) in the practice and institution of literature is the function of designating, or identifying”; the second function is “the descriptive function”, which includes thematic titles (focusing on the theme), rhematic titles (concerning the genre of the work) or mixed titles; the third function “is the connotative function, or the connotative value, attached to the descriptive function” and the fourth and final function is called the “temptation function”, which encourages one to purchase and/or read (Genette, 1997: 91/93). In the case of translations of *Lolita*, all of these functions can be traced mostly without any obvious hierarchical order.

Three out of the five versions of *Lolita* published in the late 1980s are accompanied by subtitles, highlighting different aspects of this work. In terms of functions, these subtitles can be categorised as “thematic titles”, by which the theme or the “subject matter” of the story is indicated either symbolically or explanatorily (Genette, 1997: 78). In this circumstance, these subtitles are major bearers of the promotional strategies since the title *Lolita* is a highly symbolic one that reveals no extra information on the theme of the story except from playing the most basic and obligatory function to designate or identify the book. Unlike the original book, in which the designators of the title are the author and its original publisher, in translation the designators are made up of both the creator(s), publishers of the original text, the translator(s) and publishers of the translated text. Thus, the subtitle can be viewed as one of the first sites where the publishing agency (including both the translator and the publishers) in the target culture negotiate between the otherness in the source text, the potential cultural resistance towards an alien literary work and the large demand of the market in the target society.

4.1.1 Subtitles of *Lolita* translations in the 1980s

Against this backdrop, these three subtitles are designed to give “a more literal indication of the theme that the title evokes symbolically or cryptically” (Genette, 1997: 85), whereas each of them has its own penetrating point. In Huang Jianren’s version, the title and subtitle, *Lolita: a note of widower’s remorseful confession* (《洛丽塔——鳏夫忏悔录》), provide messages for the readers from two aspects: the theme (thematic) and the genre (rhematic) of the work. First of all, the genre of the book is indicated by the character “录”, which refers to “a note, copy or record of a story” in Chinese. Secondly, the title together with the subtitle provides a brief summary of the characters involved as well as their relationship. It is obvious that the widower mentioned in the subtitle must be a wrongdoer given that he is remorseful. However, it can also be perceived that this subtitle veils the fact that Mr. Humbert is a paedophile as it identifies him in a way that does not reveal his behaviours. This act of bypassing the key fact and presenting the trivial matters might be the result of censorship due to the publisher’s uncertainty towards the readers’ response to this violent ideological challenge. However, the mentioning of a widower is likely to arouse people’s cultural memory of how differently widows and widowers were treated in historical China.

Traditionally, widowers were not as restricted by chastity and they received no social condemnation if they remarried. However, it was considered shameful for a widow to do so. In most cases, widows would remain loyal to her dead husband’s family and she “would avoid having any contact with other adult males who have no blood relationship with her to preserve her good name and integrity” (Na Xiaoling, 2016:206) since “fidelity has long been considered an essential quality of female’s chastity” (Liu Feiwen, 2001: 1074). Moreover, they were living “under

the supervision of the society” (Na Xiaoling, 2016:206) so they had little chance to engage with other males. If they were caught having affairs or getting remarried, it would be considered to bring great shame to their family, and some women even “sacrificed their life to preserve their chastity” (Liu Feiwen, 2001: 1059). However, a widower was faced with a reverse situation if he had lost his wife. Since there were a lot fewer restrictions on widowers’ personal lives, specifically their sex lives, it was considered natural and even highly acceptable if they wanted to marry another woman. Therefore, widowers “did not need to especially avoid contact with other women and they did not need to pay attention to gender isolation” (Na Xiaoling, 2016:206). In this way, they could “live freely in both the world of being single and having a family life” (Na Xiaoling, 2016:206). Thus, to present Mr. Humbert as a widower, instead of a paedophile, and present the story from his point of view in the subtitle, it can lower the risk of promoting love affairs since the chastity of widowers had not been stressed in the historical patriarchal society.

In addition, this subtitle might also have the intention of making an intertextual reference to some of the traditional literary works on a similar theme. The mention of a “remorseful confession” in the subtitle could remind readers of some historically erotic or once banned literary works, in which the idea of karma or retribution is contained in their titles or contents. For example, *Rou Pu Tuan* (《肉蒲团》), *The Carnal Prayer Mat* (Li Yu, 1996), a well-known erotic novel by play-wright Li Yu in Qing Dynasty, tells a story of the sexual relationship and love affairs between the main character and several women. In addition to its main title, there is an alternative title, *Karma* or *Retribution* (《循环报》), which expresses the idea of warning readers about what is described in the book. Even *Dream of the Red Chamber* (《红楼梦》) by Cao Xueqin conveys the idea in the first chapter that the narrator was ashamed of his lack of talent and failures in life as he

attempted to persuade the readers that the main characters described in the book are of high virtue (unlike him).

The intention of foregrounding the idea of atonement or confession and the attempt to justify the motivation of creation could be an implication of the creator's disagreement with what happened in the story or his/her attempt to convince the readers that he/she holds a critical attitude towards the immorality in the story. Thus, these subtitles of a remorseful nature can function as a form of censorship to avoid condemnation from society. This idea of remorse and confession is not always consistent with the text but is imposed on it regardless. While Mr. Humbert is framed as someone with a humble attitude and is regretful of his behaviour, like the narrators or the main characters in Chinese traditional novels discussed above, he does not consider himself to be disgraceful at all in the text. In this case, although the faithfulness in summarising the text is largely compromised in this subtitle, the publisher is given an opportunity to indicate that the purpose of this publication is not to encourage or support such behaviours but to alert society and warn people not to engage in such morally questioned affairs. Thus, the motivation for publication, at least the superficial motivation, is justified as the publisher packages the product in the way which a typical justification for pornography in traditional China is carried out.

This cautious censorship might be the reflection of an earlier event in which Li Jiang Publishing House had its bid to publish *Lady Chatterley's Lover* rejected and it was aware that people who published this work were punished. This experience provides concrete evidence for Li Jiang Publishing House of how risky it can be when dealing with materials that go against the mainstream ideology. Therefore, the pursuit of economic profits in promoting eroticism is undermined by the publisher's risk control methods. This distant influence of another

work on the promotion of *Lolita* can be viewed as a “distanced paratexts” or “epitext” (Genette, 1997) as it does not appear directly on the physical package of the product but it has an indirect relevance to the product. As a newly introduced literary work that has a controversial theme, this awareness of the previous publication experience of similar works can be a very important reference for the paratextual design since it locates the border of the authoritative acceptance for the publisher of *Lolita*.

Compared to Huang Jianren’s translation, there is no evidence suggesting that the publishers of the other translations were aware of the former rejection by the authorities to publish *Lady Chatterley’s Lover* (they are also geographically distant from each other). Thus, the subtitles of the other two versions are more audacious as they focus on the temptation function through the descriptive function as well as being more effectively expressive on the surface compared to the implicitly suggestive subtitle of Huang Jianren’s translation.

At first glance, the subtitles of Hua Ming and Ren Shengming’s translation and Mai Sui’s translation are less concerned with euphemism when indicating that this literary work is highly obscene. By defining respectively *Lolita* as *a degenerate and morbid Love* and *a perverted love between a middle-aged male and a teenage girl*, the erotic nature and the morally challenging relationship involving a paedophile are explicitly presented to the readership in a highly readable way. However, these two brief interpretations of *Lolita* are not conducted from a neutral perspective as several strongly negative expressions such as “perverted”, “morbid” and “degenerate” are imposed on *Lolita*. It can be perceived that the creators of these subtitles simultaneously joined the group that condemns the nature of the story while they determine to present it adequately. As the subtitles exceed their identifying and descriptive function to the connotative function, it is possible that the

creator has experienced a change of standpoint from an utterer to a reviewer who align himself or herself with some of the readers to state his or her critical attitude towards the eroticism and immorality described in the text. The co-existence of presentation and connotation undoubtedly highlights the publisher's effort to interact with the readers and bring them closer to the text. Additionally, it may be an implication of the publisher's censorship by conveying the fact that their interpretation is not based on appreciation and tolerance of the immoral nature of the text.

The features of these two subtitles are possible reflections of the producer's pursuit as well as the social background of its target readership. Although it is possible that the dysphemistic subtitles contain the publisher's own condemnation of the disgracefulness of the text, there is no doubt that the explicitness can effectively answer the demand for sexual liberation in the post Great Proletarian Cultural Revolution period. Therefore, they may be strongly competitive in gaining economic capital while the symbolic capital is sacrificed to a large extent in this case. In contrast, the subtitles of high readability contain less "implicature" so that the readers do not put much effort in interpreting "more than what is actually said" (Baker, 2011: 64%). Since we can "only make sense of new information in terms of our own knowledge, beliefs and previous experience of both linguistic and non-linguistic events" (Baker, 2011: 64%), these readable subtitles, as one of the most straightforward promotional strategies of this literary work that appears on the front cover, are highly inclusive of the readers who are less able to decode metaphor-intensive messages.

4.1.2 Subtitles of the translations of *Lady Chatterley's Lover* in the 1980s

While the subtitles of *Lolita* attempt to inform the market

about a product with nearly no prior interaction with its target readers, the translation of *Lady Chatterley's Lover* is able to take advantage of the fact that the Chinese readers have already been familiarised by Rao Shuyi's translation since 1936. As a result, the promotion of this republication reveals an obvious determination to repeat the success of the previous translation. In terms of the subtitle, there is no additional description or connotation beyond its original title, while there is a brief annotation on the feature of the translation. Three characters, located next to the title in brackets, indicate that this is a "complete translation" ("全译本") of the source text. The strategy of stressing the completeness of the translation may show two potential intentions of the publisher. The first, and the most straightforward, message delivered by this annotation is to assure the readers of the faithfulness of Rao Shuyi's work, as well as to imply that this is a complete representation of the translation. However, to the readers who have prior knowledge of the theme of the work and those who read for entertainment, this comment on translation may surpass its superficial function of discussing the translational strategies and could instead be an implication of adequacy in presenting the contents that were once considered as a taboo. In this way, this addition to the title becomes a persuasive promotional device as it assures the readers that the text has not been censored and there are no omissions.

As one of the first encounters of the readers with the product, the subtitle is designed to perform as a brief summary, a description and a connotation of the text while it may also shoulder the responsibility of constructing the title into a cultural symbol by imposing the meaning of the title on readers' perception. No matter how *Lolita* is defined by the subtitle, either as a confession of a widower or a perverted love affair, its image is already reshaped and the readers'

impressions on this work are manipulated to a certain extent when they are presented a subtitle that intentionally emphasizes a certain aspect of the text. Thus, the idea broached by the subtitle is likely to form the readers' preconception before they open the book as well as accompanying them throughout their reading (they may constantly pick out the parts that support the subtitle from the text). In this process, they will possibly become constitutive elements in forming *Lolita* as a well-recognised symbol in the target culture.

4.2 Blurbs: simultaneous promotions of literary value and eroticism

Similar to the pattern of titles and subtitles, translations of *Lolita* in the 1980s reveal a heavier dependence on blurbs than the translation of *Lady Chatterley's Lover*. While translations of *Lolita* provide many verbal messages in their blurbs, the publisher of *Lady Chatterley's Lover* says little about their product in this form of paratexts. It is not hard to understand the reason for this discrepancy conforms to the difference in subtitle usage. However, it does not mean that these blurbs are simply extensions of the subtitle. It can be observed that the blurbs of the 1980s translations of *Lolita* negotiate more between the source text, the source culture, the target text, the target culture as well as the target readership.

4.2.1 Blurbs of *Lolita* translations in the 1980s

Generally speaking, there are three aspects shared by the blurbs in the five translations of *Lolita*. First of all, the blurbs are commissioned to perform a basic descriptive function that works as a supplement to the word-restrained subtitle to further inform the readers of more details relevant to the text. Thus, it can be observed that some of the blurbs, such as those in Huang Jianren's and Mai Sui's

translations, effectively de-mystifies the contents of the text by revealing the whole storyline diachronically. As the mysteries in the text are largely exposed to the readers even before they start reading, it seems like these publishers are not considering the reader's curiosity towards the storyline as a major promotional device.

On the contrary, many publishers were very keen on promoting *Lolita* from other angles, in which the second and the third features are seen. The second feature of the blurbs concerns their intention of invoking Western culture when presenting *Lolita*, or their effort of westernising the translation of *Lolita*. The most obvious example can be observed in the blurb of Huang Jianren's translation, which considers *Lolita* as a "must read to understand western society" ("了解西方社会必读"). This remark, regardless of whether it is an exaggeration, is a powerful promotional strategy that complies with the historical social context in which people were eager to gain access to the outside world that had been mystified by the previous political constraint. Thus, the text exceeds its scope as a literary work that tells a story of a morally challenging love affair and becomes a socially significant cultural product that fills in the gaps between the once enclosed Chinese society and the distant Western culture.

Further to this claim, the other versions also convince the readers of the importance of this work in the Western countries by presenting their comments as a part of the paratexts. Most of these comments focus on introducing and promoting *Lolita* as a work of high literary value and the author as one of the best in the history. To give examples, a comment describing *Lolita* as a "most interesting and sad book" by *The New York Times* is selected by Peng Xiaofeng and Kong Xiaojiong's translation as well as Yu Xiaodan's translation; *The New Republic* introduces Nabokov as a "first-class artist ... (who) might be the most important author since Faulkner"; Yu Xiaodan's translation

quotes Esquire which regards *Lolita* as “a fine book, a distinguished book---all right, then---a great book” and Peng Xiaofeng and Kong Xiaojing’s translation borrowed Lionel Trilling’s comment stating: “in recent fiction no lover has thought of his beloved with so much tenderness, that no woman has been so charmingly evoked in such grace and delicacy as *Lolita*” (Trilling, 1958: 17).

This strategy of surrounding translations of *Lolita* with the distanced paratexts that were originally produced in other countries further justifies the publishers’ motivation since the source text is largely approved by the culture in which it is embodied. Furthermore, by presenting the Chinese readers with foreign comments at the beginning of the book might be a strategy of foreignisation that “retains the foreign flavour of the original” (Venuti, 1998) by revealing how this book was promoted in the source culture. This strategy may suggest to the readers that they can form a stronger bond with Western culture by possessing and reading this book.

Thirdly, the promotion of the literary value appears to counterbalance the promotion of eroticism (and vice versa) in these translations of *Lolita*. It seems that the publishers are using these two promotional aspects as leverage to make the product look appealing to different readerships. For example, Huang Jianren’s translation gives a remark on the high literary profile of the text by saying that it “had it influence on many other novelists” (“影响了一大批小说家”) by its “new structure, profound meaning and fascinating writing style” (“结构新奇, 寓意丰富, 语言绝妙”) while it also defines *Lolita* as an “perverted love affair in the foreign land and a panorama of all people” (“异乡变态情, 芸芸众生相”) with “high readability” (“可读性极强”). The first two pieces of the blurb seem like a strategy to approach the readers who read *Lolita* from a professional point of view or those who are literary producers in the field. However, the possible effect of describing *Lolita* as a product

for intellectuals is partially withdrawn by the statement that highlights the tabooed nature of the text and its inclusiveness to readers with varied educational background.

Meanwhile, there might also be the intention of relating to the popular literary trend of that historical moment by indicating that *Lolita* is a reflection of the panorama of “all people”. After 1985 in Mainland China, there was a new form of literature called “New Realistic Fiction” that began to become popular. Within this new form of literary creation, the focus was put on presenting “the living status of the people in the lower stratum in an objective manner” and “their thoughts on the meaning of life by describing the events in the secular world” (Yang Jianlong, 1998:21).

Similarly, the blurb in Yu Xiaodan’s translation put descriptions of eroticism in juxtaposition to that of the artistic value of the book on the front cover. When *Lolita* is identified as a “world-class banned book” (“世界级禁书”), and “a book of immorality” (“非道德小说”), it is also defined as “a classic work of postmodernism” (“一部后现代主义经典作”) and “a most sad and interesting book” (“一部最哀伤、最有趣的读物”). While these two aspects may function as a disguise for each other, it is reasonable to assume that they are also designed for different readerships and for the pursuit of different capitals based on their nature. Since it is realised that “banned writings are eagerly sought and read; once the proscription is dropped, interest in them wanes” (Publius Cornelius Tacitus quoted in Allan and Burridge, 2006:23), the former two blurbs might be consciously placed on the front cover to stimulate the readers’ curiosity and can ensure a greater consumption of the book. On the contrary, the latter two blurbs seem to work as a device that, on the one hand, reflects the publisher’s (professed) awareness that *Lolita* should not be reductively popularised in a pornographic style while, on the other hand, their pursuit for economic capital can be partially

concealed by their effort in foregrounding the literary-appreciable aspect of *Lolita*.

Apart from the three features analysed above, Huang Jianren's translation in particular also reveals some other factors that influence the promotion of *Lolita*. The first factor is still concerned with the epitext of *Lady Chatterley's Lover*, which is adopted as a referential object to efficiently illustrate the theme and genre of *Lolita* to the Chinese readers. By saying that *Lolita* "shared a similar experience to *Lady Chatterley's Lover* once it was published" ("曾和《查太莱夫人的情人》一样") and it "was scolded as a highly immoral pornography" ("被斥为大逆不道的淫书") on its back cover, this version of *Lolita* further proves the fact that "no cultural product exists by itself" (Bourdieu, 1993: 33). As *Lady Chatterley's Lover* is conventionally compared to traditional Chinese erotic works such as *Jin Ping Mei* to gain a better reception, it gradually evolved from a referrer to a reference for the later product, *Lolita*, since it might have moved from, or at least showed a trend of moving from, the "space of position-takings" to the "space of positions" (Bourdieu, 1993) due to its long history of translation in China as well as its struggles for legitimacy in this process. By actively referring to *Lady Chatterley's Lover*, this blurb is a reflection of its larger possession of the symbolic capital compared to translations of *Lolita* in China while this new comer reveals a competitive determination.

Furthermore, Huang Jianren's version of *Lolita* is also the only one that discusses the profile of the translation on its cover. As it is stated that this version is "the first complete translation in China" ("我国首次全文译介"), Huang Jianren's translation holds a negative attitude towards other translations in the same period (it is likely that the publisher of Huang's translation was not aware of the existence of the peer translations). On the one hand, this is an obvious suggestion that there is no omission in the translation and the readers can have access

to everything that is contained in the source text. On the other hand, this blurb, as a comment on the translation, might also be “a struggle for the monopoly of legitimate discourse about the work of art” (Bourdieu, 1993: 36) when it indicates that this translation is the only full translation of the source text.

Based on this analysis of the blurbs, the most noticeable verbal paratexts apart from the titles and subtitles surrounding the text, it can be perceived that the publishers at this historical moment were promoting *Lolita* from as many aspects as possible. They highlight the eroticism on the book jacket based on their assumptions of the preference of their target readers. Due to the nature of the blurbs, that require the publisher to present their persuasive point within the limited space on the front and back cover, *Lolita* is largely commercialised by many of the tempting blurbs. However, the struggle for economic capital is simultaneously mediated and compromised by the publishers’ uncertainties in promoting a newcomer in the literary field and their awareness for necessary censorship. However, it is inevitably true that the blurbs that point out the literary value as well as the social significance of *Lolita* are also constitutive in constructing *Lolita* into a literary work with more symbolic power in the literary field as they help the work to be “known and recognized ... by spectators capable of knowing and recognizing them as such” (Bourdieu, 1993: 37).

4.3 Publisher’s preface: conflicts and negotiations between the publications and the social context

In translations of *Lady Chatterley’s Lover* and *Lolita* in the 1980s in Mainland China, it is found that several versions would insert a brief statement at the first page of the book, generally indicating the purpose or the necessity of the publication. Unlike most of the verbal

internal paratexts that are created by the original author, the translator or other critics who volunteered or were commissioned by the publisher to provide their comments on the text, these verbal paratexts at the very beginning of the book are produced by the publisher as a collective voice. The location of these writing pieces takes the position of an epigraph which normally appears “closest to the text, generally on the first right-hand page after the dedication but before the preface” (Genette, 1997: 149). However, these writings are different from an epigraph in both form and purpose. In this case, “publisher’s preface” might be a more reasonable choice as it reveals both the addresser and the location of these verbal paratexts. Among the translations of these two literary works in the 1980s, the translation of *Lady Chatterley’s Lover* by Hunan People’s Publishing House, Huang Jianren’s translation and Peng Xiaofeng and Kong Xiaojiang’s translation of *Lolita* all start with a short article at the very beginning of the book.

Contextually, the appearance and compulsory inclusion, of this particular form of verbal paratexts can be traced back to 1978. During this year, the National Publication Bureau stated that “publishers should include an appropriate preface or publisher’s preface in their publications to aid the readers to critically inherit the national and international cultural legacy”. Therefore, the publisher’s preface became “a necessary paratextual element in the published literary works of masterpieces” (Wang Deling, 2011: 10). Originally, this prescription was triggered by the strong after-effect of the Great Proletarian Cultural Revolution, in which the publication agencies were faced with the challenge to “break free from the prohibition” (Wang Deling, 2011: 9). Thus, the adoption of the publisher’s preface was one of the precautions used to validate the legitimacy of the published products. However, when it came to the publications of *Lolita* and *Lady Chatterley’s Lover* in the 1980s, the compulsory inclusion of a publisher’s preface must have

been abandoned to a certain extent judging by the fact that there are several translations of these two works that do not contain any verbal paratexts of this kind. However, this convention was undoubtedly inherited by the three translations among them, which are respectively Rao Shuyi's translation of *Lady Chatterley's Lover*, Peng Xiaofeng and Kong Xiaojiong's translation of *Lolita* and Huang Jianren's translation of *Lolita*.

The three publishers' prefaces in 1980s translations were given different titles: one is called *Publishing Statement* (《出版说明》 in Rao Shuyi's *Lady Chatterley's Lover*) and the other two are named *Preface of "Rabbit Translation Series"* (《“兔子译丛”序》 in Peng Xiaofeng and Kong Xiaojiong's translation of *Lolita*) and *Introduction of the Author* (《作者介绍》 in Huang Jianren's translation of *Lolita*). Although these pieces of writing are inserted closely before the real preface, their unique features indicate that the purpose of their existence is highly different when they are functioning as another threshold between the readers and the texts. Broadly speaking, these institutional narratives claiming the motivations and prominence of their publications were still framed by the original purpose of the publisher's preface.

4.3.1 Publishers' prefaces in *Lolita* translations in the 1980s

The most noticeable distinction between publishers' prefaces and other paratextual elements is made by their different addressees. While some publishers' prefaces similarly contain the discussions of the literary value and cultural influence, the major theme of the publishers' prefaces focus on the necessity and legitimacy of their introduction of a controversial literary work. In the process, the addressee of the publisher's preface may include other social groups in addition to the general readership. For example, the publisher's preface in Peng Xiaofeng and Kong Xiaojiong's translation of *Lolita* stated that their

purpose of publication crosses the borderline of literary appreciation and enters the realm of national cultural development. As this translation of *Lolita* is included in the “Rabbit Translation Series” (“兔子译丛”) of Zhejiang Literature and Art Publishing House that aims to make their “contribution to the flourishing of the national cultural industry” by importing foreign literary works that were “not known to Chinese people for various reasons” (Feng Yidai, 1988: 2), it is accompanied by an “ontological narrative” (Somers and Gibson, 1993: 30) from the publisher that defines itself as a pioneer of introducing cultural legacies that were once not accessible to the target readers. As the reasons for this inaccessibility are implied but not explicitly specified, the publisher simultaneously showed its awareness of the barriers that prohibited the publication of the collections in this series while intentionally re-positioning these once neglected or misjudged books (the other three books in this series are *Naked Lunch* by William Burroughs, *Brighton Rock* by Graham Greene, and *The Anti-Death League* by Kingsley Amis) as examples of the major socio-cultural trend of reconstructing and developing the national literary field that was terribly repressed during the political trauma. Meanwhile, the public’s inclination of relating externally to the outside world is also acknowledged as the publisher indicates that “literature presents every aspect of every people’s culture through literary languages” so “(reading) literary works of a people is a most efficient way” to “further understand cultural achievements of other countries” (Feng Yidai, 1988: 1-2). Thus, the publisher would “wish to gain approval and cooperation from the national literary field” since the importing of these foreign literary works meet the “requirement of opening up after three decades of seclusion” (Feng Yidai, 1988: 3).

When the publisher is speaking as an introducer of foreign literary works and shoulders the task of making contributions to the

development of the national literary field, it is stating its intention of becoming an active producer of the products that are approved and appreciated by the mainstream literary trend and ideology since it positions itself on the same side as them. As it is realised that this publisher's preface is designed to indicate the significance of their "Rabbit Translation Series" and is inserted in every collection in this series, this part of the paratext does not aim to highlight the uniqueness of the book. Therefore, the purpose of this publisher's preface is not to serve the function of bringing the readers closer to the text or arousing their curiosities towards the product. Instead, the focus is producing a statement to convince the other producers in the literary field and, possibly, the authorities who have the power of censorship that the publication of a translation of *Lolita* should be a socially approved act that performs the function of "documentary usefulness" to "preserve the memory of past achievements" (Genette, 1997: 199) as well as "social and political usefulness" (Genette, 1997: 200) that provides access for Chinese people to gain knowledge of the development in the literary fields around the world.

The publisher's active reference to the socio-political trend by indicating its determination to engage in the cultural and literary development at the very beginning of *Lolita* is another possible reflection of the fact that the production of translations of *Lolita* and the producers were still suppressed by the heteronomous limit of the literary field and they were highly dependent on the external changes for a better reception, such as the political and market environment (Bourdieu, 1993). This intention of being "academically dependable and politically reliable" (Hou Pingping, 2013: 35) can be observed in the publisher's preface of Huang Jianren's translation of *Lolita*.

First of all, Nabokov is introduced as "the son of a member in Liberal Democratic Party of Russia" who "studied in Cambridge

University” and worked as “a professor of Russian literature in Cornell University” with “many of his works being published by Penguin books” in the translations of *Lolita*. Meanwhile, it is stated that he was also “awarded an American literary medal in 1973” (Li Jiang Publishing House, 1989). In these selected examples of introductory information on the background of the original author, the publisher deliberately emphasised the facts that can portray the author as a well-educated professional and an upstanding person. As it is easily assumed that most readers would (unconsciously) consider the profile the author as one of the essential criteria to judge the genre and the quality of the book, the emphasis on the high professionalism of the author can be a strategy of “aestheticisation” of his public identity (Harvey 1990, Fairclough 2003). That is not to say that this introduction about him is untrue or he was not a decent human being; rather, this aestheticisation is focused on bringing out what is considered as the most socially desirable aspect by the mainstream ideology in the profile of the author among all his other personal qualities. With the help of this selective introduction about the author, the publisher is able to “ensure the text is read properly” (Genette, 1997: 197) while it also eases the tension caused by the importing of this heatedly debated book.

4.3.2 Publisher’s preface of the translation of *Lady Chatterley’s Lover* in the 1980s

Similarly, the publisher’s preface the translation of *Lady Chatterley’s Lover* indicates a difference in its addressees compared to other paratexts while the publisher pointed out its significance in promoting the literary development in the target culture when the author of this book is a person with “the writing skills are worthy of being learned and studied for literary creators and researchers” (Hunan People’s Publishing House, 1986). When the literary contribution of the

original author is discussed separately from the topic of the text, the publisher's preface enlarged the scope of its readership and particularly included those who are concerned about the literary development and those who are interested in or professionally engaged in literary creation.

Secondly, in addition to the indication of the righteousness of these two books, the publisher's preface of *Lady Chatterley's Lover* also managed to affix a "documentary usefulness" (Genette, 1997: 199) to this book. As it is pointed out that "Mainland China had never published a Chinese translation of this work since the foundation of People's Republic of China" although the source text was "unbanned by the British government" (Hunan People's Publishing House, 1986), the publication is regarded by the publisher as a gap-filling mediation between the national and international literary disparities. On the one hand, this announcement is an indication that the source text had been accepted by its embodied culture and its legitimacy had been confirmed before the publication of this translation. On the other hand, the publisher's intention of making compensations to the Chinese readers by divulging that the product is unpublishable by the external environment is another active reference to the socio-historical trend at that time.

Overall, the publishers' prefaces found in this period of time devote their main function to informing the potential readers, including the general public as well as the authorities who have the power of censorship, that the book (*Lolita*) should not be regarded as a product of mainstream ideological antagonism by linking the importing of this book and the national cultural and literary development. Compared to other paratextual elements that concentrate on promoting the product and to "get the book read" (Genette, 1997: 197), the publishers' prefaces

are more of a device to further indicate the legitimacy of *Lolita* by suggesting to the public how this book should be regarded and what their motivation is for introducing such a seemingly controversial literary work. The fact that this form of verbal paratexts is the vestige of the routinised element enforced by the authority makes it unique compared to other self-initiated paratexts. In this case, its “degree of stabilisation” is much higher and it is “well-defined almost to the point of being ritualised” while the other verbal and non-verbal paratexts are more “variable and in flux” (Fairclough, 2003: 66). The existence of these more predetermined paratexts, in comparison to the paratexts used to promote the book, allow us to witness the once highly heteronomous literary field in the post-revolutionary period.

As discussed in the above analysis, many publishers during this time were still cautious when making decisions about which texts to publish due to the unstable socio-political context and the danger of publishing a work of eroticism that was witnessed by many publishers after the publication of the translation of *Lady Chatterley's Lover* in 1986, the necessity of pursuing the external support from the politically dominant group must have been realised by many of the publishers of translations of *Lolita*. As newcomers to the literary field who “bring with them dispositions and position -takings which clash with the prevailing norms of production and the expectation of the field”, their survival and success must be accompanied by “the help of external changes”, such as “political breaks” (Bourdieu, 1993: 57). When the publishers attempt to attach their products to the social trend of enhancing international communications and the political changes that make the importing of foreign artistic and literary products more acceptable, they are positively negotiating with the opposition between *Lolita* as a work of ideological peripheral and the literary field that occupies the dominant position in the field of power (Bourdieu, 1993),

and the demand of the consumer in the situation where the risks are balanced by the opportunities due to the changing socio-political environment.

4.4 Preface and postface: voices from multiple parties

Another obvious feature discovered in the paratextual design during this time period is that many translations, especially translation of *Lolita*, are surrounded by multiple layers of prefaces and postfaces. While the reprinted version of Rao Shuyi's translation keeps the original prefaces written by the author, the translator and the other two reviewers, the prefaces and postfaces in translations of *Lolita* are composed by people from different social groups, including the original author, the critics, the translator(s) and the editor. It can be noted that many publishers of translations of *Lolita* aim to interpret and recommend this work from multiple viewpoints by including the voices of those who are speaking as a producer or as a recipient of this literary work.

When observing the preface and the postface, regardless of their different location in the book, many similarities can be found among these two forms of verbal paratexts since both of them perform the basic function of recommending and interpreting the text. However, due to the fact that the readers encounter these two paratextual elements in different circumstances during their reading process, the discrepancies in terms of function appear between prefaces and postfaces. As the preface performs its major functions by "holding the reader's interest and guiding him by explaining why and how he should read the text" (Genette, 1997: 238) before the reader reaches to the text, the postface obviously does not carry out these functions since the reader is already well aware of what the text is about when he/she comes to the postface that is located at the very end of the book. Thus, it

is argued by Genette that the postface can “hope to fulfil only a curative, or corrective, function” (Genette: 1997: 239) in most cases. However, in the translations published during this historical period, the postfaces do contain, but are not restricted to, the functions proposed by Genette. The distribution of the verbal paratexts in the book as prefaces and postfaces is carried out on the basis of the publisher’s consideration in how to interpret the source text and how to promote the text as a translation.

Translator	Preface	Postface
Huang Jianren	<i>An Immortal Literary Masterpiece</i> by Dong Dingshan (董鼎山《不朽的文学杰作》)	<i>On a Book Entitled Lolita</i> by Nabokov (谈《洛丽塔》) <i>Postscript on the Chinese Translation</i> by Tang Yinsun (唐荫荪《中译本跋》)
Yu Xiaodan	<i>Lolita is 42 years old</i> by Dong Dingshan (董鼎山《洛丽泰四十二岁了》)	<i>Good Readers and Good Writers</i> by Nabokov (《优秀读者与优秀作家》) <i>Vladimir Nabokov, The Art of Fiction</i> by Herbert Cold translated as “An Interview with Nabokov” in Chinese by Zhang Ping (《纳博科夫访问记》)
Mai Sui	<i>Translator’s Preface</i> (《译者序》)	

eng Xiaofeng and Kong Xiaojiong	P	<i>On a Book Entitled Lolita</i> by Nabokov (关于《洛 莉塔》)	<i>Translator's Postface</i> (《译后记》)
ao Shuyi	R	The original prefaces written by the author, the translator and the other two reviewers	

Table 5.4-1 Prefaces and postfaces of translations of *Lolita* and *Lady Chatterley's Lover* in the 1980s

Based on the table above, most of the prefaces (except the preface of Mai Sui's translation) are aiming to introduce and discuss the text without much consideration on its translational aspect, that is to say that at the beginning of the book, the readers are not made aware that they are reading a text that is processed by a translator separately from its original author. In the cases where the text is discussed as a translation, two out of three of them leave this discussion to the very end of the book in the postface. Apart from this hierarchical order in arranging the analysis of the source text and the translation, two publishers (the publisher of Huang Jianren's translation and Yu Xiaodan's translation) simultaneously select the same article named *Lolita is 42 Years Old* by Dong Dingshan (a Chinese American translator and critic) in 1988. Although some of the proper names in Dong Dingshan's article are altered in order to be consistent with the translation text and the title is changed into *An Immoral Literary Masterpiece* when it is positioned as the preface of Huang Jianren's translation, there is no doubt that the publishers during this period of time are starting to actively relate to other well-recognised figures in

the literary field for support in striving for more approval from the market.

4.4.1 Allographic preface and postface in *Lolita* translations

In Huang Jianren's translation and Yu Xiaodan's translation of *Lolita*, although the prefaces and postfaces are written by people who were closely engaged in the study of this literary work, they may not directly be involved in the production of these two translations. Thus, based on this feature, this kind of paratexts can be categorised as "allographic preface" (or "allographic postface"), which is written by a third party who is normally "better known in the importing country" if the work is a translation (Genette, 1997: 268). Since the writer of these paratexts is not integrated with the creation of the product, the allographic preface/postface may not focus on discussing the book (from the position of the translator or the editor) from the perspective of how and why the decision of publication is initiated. Instead, these verbal paratexts are more effectively performing the function of "recommending" (Genette, 1997: 268) the text by those who already occupy positions in the literary field in the target culture and incorporate more of their personal interpretations on the text in their articles.

Compared to Vladimir Nabokov, Chinese readers in the 1980s were possibly more familiar with Dong Dingshan and Tang Yinsun. Dong Dingshan was a well-known writer and translator who "firstly introduced the latest situation in western literary fields to Chinese readers" in the late 1970s (Xu Limei, 2001) and "brought in a large amount of information about American literary field to Chinese readers and writers by publishing a series of articles introducing American contemporary writers and their works on *Reading* in Beijing and *Wenhui Reader's Weekly* in Shanghai" (Li Jingrui, 2007). Similarly, Tang

Yinsun was also engaged in the literary field since he worked as an editor and translator from the 1950s with many of his translations being published, including *Sense and Sensibility*, *Robinson Crusoe*, *Stories of King Arthur*, etc. (Chinawriter, 2016). Thus, the appearance of their name in the book can undoubtedly signify the legitimacy of the source text so that it should be accepted by the readers from the target culture.

Broadly speaking, the article written by Dong Dingshan in 1988 as the preface is composed in a situation where the author was not aware of the publication of the translation of *Lolita* while Tang Yinsun was likely to be entrusted or commissioned by the publisher to make a comment on the translation. Therefore, Dong Dingshan's article is a purely source-text-oriented and less ethnocentric without discussion of its future acceptance in the target culture. However, as a columnist of *Reading*, a literary journal that "has been the centre of discussion in the literary field over the years in China" (Huang Ping, 2007), Dong Dingshan and his study on *Lolita* might be a potential inspiration to the later translations of this literary work. Especially as it was mentioned by an editor, Zhu Wei, who once worked with Yu Xiaodan before she translated *Lolita*, that he was a reader of Dong Dingshan's work and "I cannot quite remember if it is Mr. Dong Dingshan's article that initiated us to encourage Yu Xiaodan to translate *Lolita*" (Zhu Wei, 2005). Due to Dong Dingshan's article, some preliminary works had been done among the readers in China, especially the readers of *Reading* who might be other producers in the literary field or literary amateurs, to prepare them for the arrival of the translation of *Lolita*.

Specifically, the analysis on *Lolita* in Dong Dingshan's article draws people's attention from two aspects. Firstly, the issue of eroticism is adequately discussed by the author as he makes a distinction between pornographic literature and eroticism as a form of art.

Nabokov's own words on eroticism are quoted as a reference:

While it is true that in ancient Europe, and well into the eighteenth century (obvious examples comes from France), deliberate lewdness was not inconsistent with flashes of comedy, or vigorous satire, or even the verve of a fine poet in a wanton mood, it is also true that in modern times the term "pornography" connotes mediocrity, commercialism, and certain strict rules of narration ... Thus, in pornographic novels, action has to be limited to the copulation of clichés. Styles, structure, imagery should never distract the reader from his tepid lust (Nabokov, 1956).

Thus, it is concluded that "sex is a part of life and every creative artist should never neglect this constitutive factor of humanity" and many classics, such as "the works of Shakespeare, even Bible, include descriptions on eroticism" (Dong Dingshan, 1989). However, this distinction between vulgar writing and artistic creation is not commonly recognised by the public since the publication history of *Lolita* and other similar works is a tortuous one, such as "*Lady Chatterley's Lover* as well as the autobiographical novel of Henry Miller which cannot be purchased in any book store and are locked up in the library" (Dong Dingshan, 1989). Meanwhile, this book was banned in many countries once it was published, such as New Zealand and the United Kingdom "who also requested the French government to abolish the publication of *Lolita*" (Dong Dingshan, 1989).

In these discussions, the author answers the question proposed at the beginning of the article, which is "how an author of good reputation could describe so thoroughly such a theme" (Dong Dingshan, 1989: 1). Based on Dong Dingshan's analysis, Nabokov is positioned as a figure who occupies a comparatively dominant position in the Western literary field with a large amount of symbolic value attached to his book *Lolita* as well as other well-known works. Thus, regardless of the other paratextual elements in this translation of *Lolita*

that depict this book as a device for entertaining, this preface provides a more serious discussion on the prominence of the original author in literary creation as well as the artistic value of the source text. As it is suggested by Dong Dingshan that eroticism as a kind of art should be distinguished from the products that serve as a tool to fulfil the readers' demands of sexual pleasure, the target readers, especially those who are concerned with the literary value of this book, are made aware that what should be condemned is not eroticism per se, but the way people view eroticism.

This leads us to the second important argument proposed by Dong Dingshan, the contradiction between commercialism and "art-for-art's sake" (Bourdieu, 1993), faced by the original author and also, in this case, the translation. In the introduction of the publication history of *Lolita*, Dong Dingshan indicates that the success of and attention received by this book in its source culture is because of the controversial theme of the story and there are many other similar literary works, such as *Lady Chatterley's Lover*, that have all become "attention-seeking works for uncommon reason" (Dong Dingshan, 1989). As the name of Nabokov was once positioned as "a trademark of best-sellers" (Dong Dingshan, 1989), the confrontation between the literary work as a symbolic object and the fact that it is a commercial object is reflected in this article. In other words, *Lolita*, as a "two-faced reality" (Bourdieu, 1993: 113), is continuously in struggle between its aim as an artistic creation and as a best-seller that serves the demands of entertaining of the non-producers.

For the original author, this confrontation is revealed by his struggle between "aiming for the bestseller" and "maintaining his lofty profile" (Dong Dingshan, 1989). For the translation of *Lolita*, there is no doubt that the conflict is mutually experienced by the producers in the target culture. Although the translated text is not directly referred to by

Dong Dingshan, he proposed a question relevant to the cultural positioning of *Jin Ping Mei* (《金瓶梅》) and *Carnal Prayer Mat* (《肉蒲团》), two of the most famous erotic literary works in Chinese history, by enquiring whether they should be considered as Chinese classics. In answering these questions, the discrepancy between varied readerships is emphasized by this article as the author points out that “there are always ignorant people in the society (who view *Lolita* as non-classic)” (Dong Dingshan, 1989).

Based on Dong Dingshan’s article as the preface, the genre of the book is clearly indicated and how the book should be read is suggested. However, in viewing *Lolita* as a world classic that should be regarded with respect, Dong Dingshan’s article is still inclusive of readers from different social background. As an article originally published in *Reading*, a journal whose readership includes both the literary producers and non-producers, the purpose of its publication is to invite as many readers as possible to appreciate what is introduced by the article instead of excluding those who are not considered as its target readership. In this case, to popularise the book without depending on its eroticism is still one of the most prominent topics as the author points out that “the peculiar topic and the exquisite writing style make *Lolita* a book that suits both refined and popular tastes” (Dong Dingshan, 1989). Therefore, the participation of the general public in the evaluation of *Lolita* (and its translation when this article is selected as the preface) is still regarded as important to the acceptance of this literary work by the Chinese market.

As an article that was simultaneously adopted by both Yu Xiaodan’s translation and Huang Jianren’s translation, Dong Dingshan’s analysis of *Lolita* has been through varied degrees of manipulations in these two translations. The original title, *Lolita is 42 Years Old*, when this article was firstly published is inherited by Yu Xiaodan’s translation

whilst the title was altered by Huang Jianren's translation as *An Immoral Literary Masterpiece*. Meanwhile, some other proper names are also changed in order to remain consistent with the translated text. Regarding this situation, both publishers choose to add a note at the beginning or end of this allographic preface as an explanation of their decisions. It can be seen that the publisher of Yu Xiaodan's translation is performing as a presenter by indicating that "the proper names and the title used in the article remain the same as it was originally published in *Reading* although they are translated differently from the main body of this book" while Huang Jianren's translation shows the intention of incorporation by pointing out that they made some changes to the proper names and the title "with the author's permission". Although different strategies were used by these two publishers, it can be seen that they are both actively referring to external support from a person who is experienced in interpreting this literary work due to the dominant position he occupied in the literary field. Either the publisher is relying on Dong Dingshan's article as convincing material or it is presenting the fact that the product is known by and even approved by another well-established author; they are both using a "brand name" which "lends authority to the product" (Maclean, 1991: 276) to give the target readers more confidence in purchasing the product.

Apart from Dong Dingshan's article as a scene-setting paratext that prepares the readers before they reach the translated text, another allographic paratext can be found in Huang Jianren's translation. A postface by Tang Yinsu named *Postscript on the Chinese Translation* (《中译本跋》) is added at the very end of the book. In terms of its theme, this postface does not differ much from Dong Dingshan's article since it also illustrates the contextual elements surrounding the publication of *Lolita* in the source culture, the literary value of this work as well as the

descriptions of eroticism as a form of art. However, as a postface, its physical location in the book makes its analysis a delayed message to the readers and it may not be as influential to the readers' decision to purchase the book as the preface since it is not present in the pre-reading phase. There is no evidence suggesting whether or not the author of this article had been made aware of his work being used as a postface before this book was published. Nevertheless, the location of this article at the end of the book can be a possible reflection of the hierarchical order in which the publisher arranges the allographic paratexts based on the public's recognition of the creator and/or the contents of these works.

Meanwhile, this postface is undoubtedly a supplement to the translation rather than of independent existence like Dong Dingshan's work. As the author expresses his previous desire to publish *Lolita* before this publication and suggests that this Chinese translation of *Lolita* "will provide useful research materials for the national academic research on foreign literature", this article serves as follow-up material that strengthens the idea that the publisher is attempting to make contributions to literary development. Therefore, the writer of this postface is more in alliance with the publisher of this translation compared to Dong Dingshan's preface while it "enhances the text" by restating its genre as a serious literary work composed by a well-recognised writer (Maclean, 1991: 274).

The function of allographic verbal paratexts can be very substantial since they can define the text and have an impact on the reader's perception of the text from at least two aspects, which are the contents and the sender of these paratextual texts. While it should be admitted that the analysis made by these allographic paratexts are prominent both in popularising the text and inspiring academic studies,

a fact should also be realised that these prefaces and postfaces are not inseparable from the text. In another word, it is possible that the readers will bypass the preface and ignore the postface in their reading since these materials do not form a part of the story and they are not as instantly perceivable as blurbs or visual materials due to their physical size. In this case, it is quite difficult for the prefaces/postfaces to perform their manipulation of the readers despite of their intricacy in writing.

In this circumstance, the fact that these paratexts are created by some well-recognised writers can be a great compensation to the readers' possible disregard of the contents of this kind of paratexts. As the writer's name is usually indicated at the very beginning of the preface/postface, the realisation of who creates the text may be as important as what is discussed in the text for some readers. The prominence of this realisation might be even more obvious in a work like a translation of *Lolita*, an easily misjudged foreign work that was not well recognised by the public in the 1980s. When the readers in that historical period were informed that the book was accepted by another well-known producer in the literary field who was also speaking as a reader, it is very likely that they would be largely ensured of the quality of the book and the reaction caused by the controversial theme could be eased.

4.4.2 Translator's preface and postface in *Lolita* translations

Although the translations of *Lolita* and *Lady Chatterley's Lover* are surrounded by multiple layers of "verbal internal paratexts" of "prefatorial (postfatorial) materials" (Pellatt, 2013: 91), the contribution of the translators to these paratexts is relatively small. In the publications of these two books in the 1980s, only Mai Sui's translation of *Lolita*, Peng Xiaofeng and Kong Xiaojiong's translation of

Lolita and Rao Shuyi's translation of *Lady Chatterley's Lover* are accompanied by a translator's preface/postface. As Rao Shuyi's preface was already analysed in Chapter III, this section will focus on the translator's preface/postface in the translations of *Lolita* to consider the features of this form of paratext in this time period.

Broadly speaking, these two translational paratexts do not reveal much difference from the other prefatorial/postfatorial elements, which include a biographical remark on the author, an introduction on the publication history of the source text and some comments on its literary value. Due to their non-translation-oriented characteristics, these paratexts should be categorised as "literary criticism of translations" as they "focus on the literary or textual qualities of the work as it exists in translation" instead of "translation criticism" that "appraises the text as a translation" (Neubert and Shreve, 1992: 17). Thus, the readers are presented with two articles concentrating on the interpretation of the source text by a person who speaks as a reader, an interpreter and possibly, as promoter although he/she is stamped with the identity of the translator who was once engaged in dealing with the linguistic difficulties, the cultural differences and other translational problems in the process of inter-linguistic rendering.

The brief preface by Mai Sui presents very little of the translator's own analysis on the source text or the translated text. Instead, it is merely an introduction of the life experience of the author and the context of the creation of *Lolita*. For example, "*Lolita* was republished every year in the past five decades and it has already been recognized as a world classic" and "*Lolita* was smuggled to America and became a well-known underground literary book" (Mai Sui, 1989: 1). It can be seen that the preface provided by the translator also complies with the features of combining dual facts in the discussion to emphasise the controversial reputation of the source text. Apart from this, the

preface is no more than a paraphrase and summary of the related and mostly positive contextual information of *Lolita* being retold in a voice that is not stamped with the features of a translator. Therefore, although the preface is named as *The Translator's Preface* (《译者序》), it is not equipped with any translational features relating to the translation decision-making process.

Likewise, the translator's postface by Peng Xiaofeng in his translation of *Lolita* also includes the usual practice of presenting the publication history and the biography of the original author. However, the sender of this postface includes his voice to a greater extent by performing as an interpreter rather than a mere presenter by making his own remarks on the text as a source text. For instance, "I cannot promise that no one will read this story as an erotic story of seduction and talk about it with great relish. But I can promise you that Nabokov is definitely not a vulgar literary dealer"; "It seems that I have already found the objective meaning in *Lolita*, and this is also the meaning that shared by nearly all Nabokov's novels" (Peng Xiaofeng, 1989: 443/447). As the sender of the text talks as a first-person narrator to the readers, he is more actively participating in communicating with the readers by performing "a series of first order illocutionary acts" (Maclean, 1991: 274).

Meanwhile, the sender's voice in this postface is reinforced by his debate with the original author by saying that "it seemed that Nabokov mocked Humbert due to his preference of *Lolita*. But for me, Humbert is more important and he does not play a totally ridiculous role in his relationship with *Lolita*" (Peng Xiaofeng and Kong Xiaojiong, 1989: 446). In cases like this, the "I" used by the translator functions as a reference to himself rather than an utterance of someone else's voice when he/she is translating. This phenomenon of having someone else (the original author, the characters in the book, etc.) occupy the

personal pronoun “I” in the process of translation, or the use of “alien I” (Pym, 2011) is given up by Peng Xiaofeng in his postface when he deprived himself the identity of a translator but aimed to “build an image of himself as a trustworthy interpreter and renderer of the perceived authorial intention” (Solum, 2017: 3). As a result, the translation pact is not challenged since the translator himself is discussing the text as though it was not processed by another agent, apart from the original author, when it is released to the target culture.

The only translation-related remark in this postface is a statement made by the translator expressing his regret towards the flaws in the translation. However, this statement is too general to be used as material to contextualise the translated text. Instead, it is more like a routine act for the translator to be humble about his/her work in the internal verbal paratext. As it is indicated in Peng Xiaofeng’s postface:

We are in a deep shame. Compared to Nabokov’s great and elegant writing, our translation is so constrained. The regret caused by our powerlessness will definitely lead to regrets in this translation. After we finish translating *Lolita*, the long-expected relief did not arrive. Maybe we should expect something else: the readers’ wise judgment or the improvement of our self-cultivation (Peng Xiaofeng, 1989: 449).

On the one hand, although this part in the postface is not attempting to present specific linguistic problems or the translator’s strategies in the translated text, it is the only challenge to the “translation pact” (Alvstad, 2014) that suggests to the readers that the product they are presented with is a rendering of a source text. On the other hand, it can be noted that while the translator aims to recommend the book as a source text by making it a priority to present the characteristics of the book to the readers, the translational profile is put at a relatively inferior position. Even though the translator is the next

closest person to the text after the original author in the reproduction stage and translation is considered as an “after-life” (Benjamin, 1923) of the original, it can be seen that the translator during this period of time was less inclined to show his visibility as a translator and claim ownership of his work.

The limited paratextual materials of the translator/translation-oriented discussion in translations of *Lolita* in the 1980s suggest that there is a “pact-inviting mechanism at work, a rhetorical construction through which readers are invited to read translated texts as if they were original texts written solely by the original author” (Alvstad, 2014: 271). Although there is no concrete evidence indicating the specific cause of the invisibility of the translator in the paratexts of these translations of *Lolita*, the social context and the status of the translation field in the 1980s can provide clues that help us to understand this phenomenon. As it is discussed in the previous analysis that the importing and distribution of foreign works in Mainland China was still suffering from the after-effects of the Great Proletarian Cultural Revolution, the resistance and misjudging of translations, especially translations of eroticism, must have remained strong in the public eye despite the fact that a large number of Chinese readers were eager to access foreign cultures through translations.

Meanwhile, although the translation field in this period shouldered the task of “filling the gap in translation formed between the 1950s and the 1970s”, it was still largely overshadowed by the “anti-spiritual pollution campaign” (“清除精神污染运动”) starting from 1983 and “the translation of the works of modernism became the centre of debate and criticism” (Zha Mingjian and Xie Tianzhen, 2007: 790). As this campaign started with the “criticism of pornography and certain trends in theoretical, literary, and art circle” (Gold, 1984: 947), the

translation of modernism was restrained especially between 1983 and 1985. The fact that the translation of *Lady Chatterley's Lover* had been officially banned by the government might add more pressure on the later translators to realise the risk of engaging in such a translation programme. The socio-political context that formed the translational norms and governed the behaviour of the translator (Toury, 1980) in that historical period could also go beyond the scope of the textual elements and lead to the invisibility of the translator in the paratexts.

4.4.3 Prefaces and postfaces by and about the original author in *Lolita* translations

Apart from the paratexts provided by the publisher and the critics for promotional purposes, the source text is accompanied by an article written by Nabokov who made attempts to illustrate his personal connection to this work as well as his arguments addressing the public misunderstanding of it. This article, *On a Book Entitled Lolita*, is included in the source text as a postface and it is only included in Huang Jianren's translation and Peng Xiaofeng and Kong Xiaojiong's translation in China in the 1980s. However, the readers of these two translations would have different orders of encounter with this article because Peng Xiaofeng and Kong Xiaojiong's translation relocated this article to the preface while Yu Xiaodan's translation kept its original position as the postface. In the other two translations of *Lolita*, two articles that are not contained in the source text, but can present Nabokov's academic arguments on literature, are included in Yu Xiaodan's translation as postfaces while Mai Sui's translation contains no inner paratexts that are relevant to the original author. The republication of Rao Shuyi's translation of *Lady Chatterley's Lover* maintains the prefaces in the first publication, which is analysed in the above discussions. Thus, this section will continue to concentrate on the translations of *Lolita*.

The article written by Nabokov, despite whether it is placed as the preface or the postface, reflects its “moral usefulness” (Genette, 1997: 199) and tries to convince the readers that this work should not be viewed as ideological antagonism when the author claims “no writer in a free country should be expected to bother about the exact demarcation between the sensuous and the sensual” (Nabokov, 1956: 314) and the work should be consumed as an “aesthetic bliss”, in which “art is the norm” (Nabokov, 1956: 315). The author’s defence of his own work and his habitus as a literary creator is accompanied by the confession of his emotional connection towards this work, such as “this glow of the book in an ever accessible remoteness is a most companionable feeling” (Nabokov, 1956: 315). The disclosure of the background story, on the one hand, can further familiarise the readers with the author’s motivation of creation while, on the other hand, it closes the distance between the readers and the author. The inclusion of this article provides a channel of communication, through which the intentions of the original author can be made visible to the target readers while it functions as “the way to get a proper reading” by “putting the (definitely assumed) reader in possession of information the author considers necessary for this proper reading” (Genette, 1997: 209).

Under the umbrella of the function of the original author’s paratext, the insertion of author-oriented paratexts in translations may add another function of its defensive and communicative value. By illustrating the visibility of the author and constructing him as a serious writer, the publishers can use the name of the author as “a means of classification” that “characterises the existence, circulation, and operation of certain discourses within a society” (Foucault, 1969: 123). As these first translations of *Lolita* could be the first encounters of the target readers with the work of Nabokov, the recognition of the author’s

profile can help them determine the genre of his work and how they approach it.

The construction of the author's profile is not only carried out by presenting the arguments against the accusations of immorality contained in *Lolita*, but also by illustrating the academic contributions of Nabokov towards the studies of literature. The two articles selected by Yu Xiaodan's translation concentrate on presenting Nabokov's thoughts on literary critics and his writing styles. The first article, *Good Readers and Good Writers*, shows its educational value as it suggests how we should read and judge the quality of a literary work from the viewpoint of a professional writer. For example, it is proposed by Nabokov that "impersonal imagination and artistic delight" (Nabokov, 1948) are necessary for a good reader to be able to appreciate a literary work and "a good formula to test the quality of a novel is, in the long run, a merging of the precision of poetry and the intuition of science" (Nabokov, 1948). The inclusion of this article in the postface gives the readers a chance to recognise Nabokov as a well-established figure with high professionalism in the literary field in his embedded culture, as well as the author of *Lolita*.

Similarly, the idea that Nabokov was deeply engaged in literary studies is confirmed by the second article, which is a translation of an interview with Nabokov by Herbert Cold published on *The Paris Review* in 1967. This interview further illustrates Nabokov's writing style, personal life, reading preference as well as his defence for *Lolita*. Interestingly, this interview (translated by Zhang Ping) is critically presented to the readers due to the political norm faced by the publisher or the translator. As it is stated at the beginning of this interview by the translator that:

This interview provided us much information on Nabokov. What should be made clear is that he had always had his own

opinion on the October Revolution and socialism construction of Soviet Union. There are some incorrect remarks on Lenin in this article, thus, they were omitted in this translation (translator's note).

It can be seen that the faithfulness was obviously compromised in certain parts of translation due to the consideration that the topic mentioned in the source text may be offensive to the political trend in the target culture. Based on the source text, what is omitted in this translation is:

Interviewer: How would you define your alienation from present-day Russia?

Nabokov: As a deep distrust of the phony thaw now advertised. As a constant awareness of unredeemable iniquities. As a complete indifference to all that moves a patriotic *Sovietski* man of today. As the keen satisfaction of having discerned as early as 1918 (nineteen eighteen) the *meshchantsvo* (petty bourgeois smugness, Philistine essence) of Leninism (Cold and Nabokov, 1967).

This self-censorship might be caused by the association between the Chinese political system and Leninism since the May Fourth Movement in 1919 when it was firstly introduced into Chinese society. Since then, it was (and still is) believed that Leninism has “a profound influence on the destiny of Chinese nation” (Yang Jinhai and Gao Xiaohui, 2016). In addition, the tension between China and Russia in the 1980s gradually eased up and a “normal relationship between these two countries was reconstructed” (Zhou Xiaopei, 2007: 18). Under these circumstances, Nabokov's negative comments on Leninism undoubtedly bore the possibility of arousing controversies from the officials and the public. Although the translator is “not normally required to claim anything about the rightness or truthfulness of the source text or author” and he/she is not responsible for what is said by the original author (Pym, 2011), he/she still openly indicated “their desire to distance themselves from a text that they do not approve of”

while they “sent overt or covert political messages to the target reader” (Pellatt, 2013: 88). On the surface level, this omission seems like a translation strategy that was carried out within the translator’s power to modify the text according to the context. However, this obvious submissiveness to the field of power reveals the heteronomous condition of the translation field where the appropriateness of the text largely depended on the external political power, due to which the principle of faithfulness is abandoned.

The author-oriented inner paratexts in translations of *Lolita* and *Lady Chatterley’s Lover* could foremost familiarise Chinese readers with the profile of the authors so that their interpretations could be influenced by the realisation of the literary value contained in the text based on the greatness of the author. It is widely realised that “literary works are totally dominated by the sovereignty of the author” (Foucault, 1969: 125). The presentation of the author’s defence of his own work and the promotion of the academic consecrated identity of the author further reflect the inconsistency or the duality in the paratextual design, which simultaneously contain the promotion of eroticism and the seriousness of the work. Compared to other paratexts that are highly readable, the illustration of the intention of creation and the academic proposal of the author might be less appealing or readable to those who were not inclined to look for the social and literary significance of these two works. As for the paratexts that are positioned at the end of the book, they are even less likely to attract the attention of the pleasure-seeking readers.

Likewise, the inclusion of the original author’s postface and the intentional insertion of the author-related paratexts (in Yu Xiaodan’s translation) that are not particularly relevant to the translated text could be the publishers’ strategies of self-censorship and pursuits for

legitimacy granted by the other producers, the officials and the general readers. Meanwhile, the construction of the authorship in translations also contributes to the “translation pact”, in which the translator remains silent while the visibility of the original author is reinforced. On the one hand, this is a further reflection of the peripheral position occupied by the translator in the publication of his/her work at that time as he/she was not offered a chance to increase his/her visibility. On the other hand, the priority of promoting the original author might be the result of the introductory task shouldered by the first translations, by which the author was given more chances to “display intentions where he or she speaks to the reader as sender to receiver” (Maclean, 1991: 278) so that the target readers could be better informed of the context of the creation and the allotted genre of the text based on the authorial claims.

4.5 Cover images: explicit presentations of eroticism

Compared to other forms of paratexts, the cover images of most of the translations in this period appear to be more straightforward in erotic illustration. The theme of these images is concurrent by similarly concentrating on presenting the (sexual) charm of the female character in a highly readable way. Although the other paratexts are making attempts to interpret the translated text from multiple perspectives, the intention of the image design seems to be much simpler, that is to shock the readers with the explicit presentations of vulgarity while the complexity of the theme of the text is reduced by the image to a (unfaithful) display of the physical features of the character. Specifically, there are three features that can be found in the illustrations of the translations of *Lady Chatterley's Lover* and *Lolita* in the 1980s.

One of the most significant features of the cover design is

revealed in the layout of the cover and the genre of the illustrative pictures. It can be seen that most of the front covers in this period are taken over by the illustrative picture while the title/subtitle, the name of the author/translator and the blurbs are squashed to the margin or the corner of the cover. This large inequality in the distribution of the space might be a reflection of the publisher's promotional leverage as they placed the explicit visual materials in the most dominant position. At the same time, most of the illustrative pictures are photos that are highly realistic compared to other forms of artistic creations such as oil paintings. This genre of cover pictures is very likely to decrease the difficulty in deciphering the meaning of the picture while the size of the picture can easily attract readers' attention from the verbal paratexts. These features may remind us of the initial function of visual materials when they were utilised to serve "the illiterate what writing does for those who can read" (Woodford, 2018: 12). Although that is not to imply that these pictures are also designed for the illiterate, the functions of introducing and tempting are very well illustrated by these realistic and readable visual materials.

Secondly, apart from the spatial organisation, the readers might also be easily attracted by the composition of the cover image regarding to its content. It can be seen that the major theme of some cover images is to present the "calculated charm" of the female subject to those "whom she imagines looking at her" (Berger, 1972: 55) as it is shown in the examples:



4.5-1 Mai Sui's translation of *Lolita*, 1989

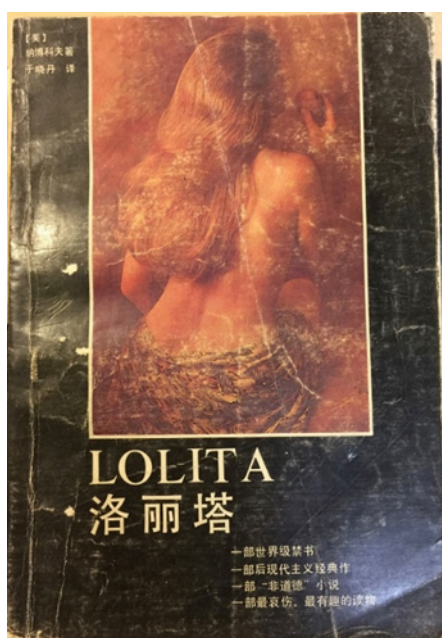


4.5-2 Hua Ming and Ren Shengming's translation of *Lolita*, 1989

Judging by the pose of the female character, it can be noted that they are “aware of being seen by a spectator” (Berger, 1972: 49) when they are actively maintaining communication with the viewers by

making eye contacts. In this case, the viewers might be given a stronger sense of participation as they are included in the silent dialogue between the female subjects in the picture and the imagined audience of these subjects.

Some other cover designs take opposite strategies in presenting the sexual charm of the female character. In these cover images, the female subjects in the picture are not making eye contact with the audience but instead they are viewing themselves or other objects. In this case, the sight of the audience might be guided by them.



4.5-3 Yu Xiaodan's translation of *Lolita*, 1989



4.5-4 Huang Jianren's translation of *Lolita*, 1989



4.5-5 Rao Shuyi's translation of *Lady Chatterley's Lover*, 1986

As it can be seen in the above cover images, the facial expressions are half-hidden from the viewers due to the gesture of the female characters and it appears that they might not be aware of being

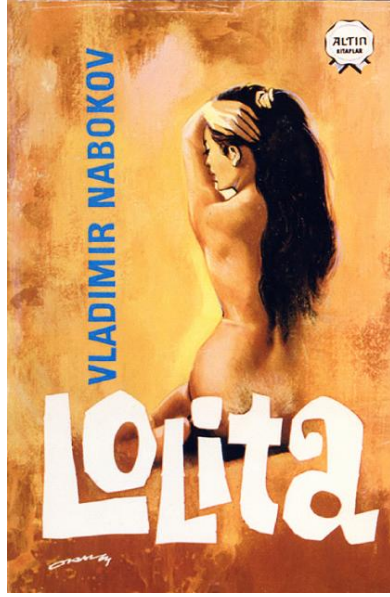
viewed by the audience. The cover image of Huang Jianren's translation illustrates the naked back of the character while Yu Xiaodan's translation is obviously leading the viewers to focus on the breasts of the character where the central point of the whole cover is positioned. In these two cases, the distorted presentation of the image of *Lolita* reflects the publishers' eagerness to promote eroticism as they abandon euphemism.

The explicit design was once condemned by Huang Jianren as very vulgar and she thought that "the woman on the front cover is half naked and looks like a prostitute" (Chen Xiaoping, 2014). However, this disapproval of the translator was not taken seriously by the publisher who held the idea that the book will "sell well in this way" and "those elegantly designed books are hardly best sellers" (Chen Xiaoping, 2014). The disagreement between the translator and the publisher is a clear reflection of the discrepancy in their evaluation of success. The translator is the person who considers the quality and the acceptability of the translated text as her priority while the publisher was obviously focused on the commercial value contained in the promotion of vulgarity. This duality in the production is not the only struggle between the pursuit of different capital, but also an illustration of the pressure faced by the translator from the publisher who reminds them of the principles of the market and restrains the liberty of the producer (translator) (Bourdieu, 1993: 114).

Similarly, the composition of Yu Xiaodan's translation of *Lolita* and Rao Shuyi's translation of *Lady Chatterley's Lover* also feature the intention to reduce the female character to an object to be stared at and consumed by the viewers, although their presentation is less explicit than the cover of Huang Jianren's translation. It is not difficult to see that the implication of nudity is highly observable while the female subjects are positioned as "passive, available and desirable through a

fairly consistent set of compositional devices” (Berger quoted in Rose, 2012: 16). The over-simplistic interpretation of the image of the character, on the one hand, was strongly misleading to the readers in the 1980s who had no clue of the theme of the story (especially of *Lolita*) before they were provided with these translations. On the other hand, the cultural value contained in these symbolic goods was largely overshadowed by their commercial value so that the cultural consecration was terribly hindered by the ideologically antagonistic elements in the visual materials.

Largely due to the conflicts between literary legitimacy and commercialisation, there is no faithful visual illustration of the image of Lolita on the book cover during this time period. All the female subjects presented above are adults who bear no resemblance of Lolita, a teenage girl. Apart from the intention of making use of the sexual charm of the adult women in the cover image to attract the readers’ attentions, this unfaithfulness could also be the result of the avoidance of reflecting another controversial topic of the story: Mr. Humbert’s identity as a paedophile. Compared to eroticism, the love affair between an adult male and a teenage girl was obviously weighed as more morally unacceptable and censorship was required. The similar vagueness in revealing the age of the female character can also be found in the front cover of the Turkish translation of *Lolita*, which presents a young woman of “uncertain age with dark skin and long loose black hair” since the publisher would “hesitate to emphasize on their book cover the topic at the core of *Lolita*” and “avoids the central issue of the book by omitting anything that would define the age of the woman as pubescent” (Sonzogni, 2011: 14). It can be seen that the promotional strategies of the publishers still need to submit to the morally-approved ideology in most cases even though the temptation of economic benefits is very strong.



4.5-6 Turkish translation of *Lolita*, 1964 (from the website “Covering *Lolita*”)

Compared to other paratextual elements that interpret *Lolita* and *Lady Chatterley’s Lover* from multiple aspects, the visual materials are more consistent in both their style and purpose. It can be noted that the attempts of censorship are strongly countered by the explicit cover images. While the other paratextual elements are more inclusive as they are designed to attract readers from different backgrounds with varied tastes, the illustrations seem to be more particular in targeting their audience. The visual interpretations of the texts are clearly designed based on the publishers’ assumptions of “the social identities of those doing the watching” (Rose, 2012: 24) together with the pursuit of commercial value. Judging by the high readability and explicitness of the cover images, it is reasonable to assume that a high percentage of the group of potential consumers is taken up by those who were seeking entertainment rather than literary appreciation or the educational significance of the text.

In this process, the presentation of “otherness” or “dirt” in these illustrations are more obvious compared to other paratexts which make certain attempts to legitimise these two works. “Dirt” is the “by-product of a systematic ordering and classification of matter, in so far as ordering involves rejecting inappropriate elements” and it is a “relative idea” which can refer to abstract concepts such as swear words and behaviours that challenge the mainstream ideology in our daily life (Douglas, 2002: 44). It can be seen that the cover images are concentrating on presenting the elements that pushed these two works to comparatively peripheral positions in the literary field while the other paratexts strive to turn the “dirt” in the text into a more acceptable form in the target culture. This contradiction between the mainstream approved standard and the “anomalies” that threaten to “confuse or contradict cherished classifications” (Douglas, 2002: 45), revealed by each translation, can be a reflection of the confrontation within the same product. This confrontation includes the nature of being a commodity and a symbolic object (Bourdieu, 1993), as well as the publishers’ position as heteronomous producers while seeking cultural consecration at the same time.

4.6 The exploratory stage in the 1980s

Compared to the previous translations, *Lolita* and *Lady Chatterley’s Lover* in the 1980s are heavily surrounded by paratexts of varied forms and purposes. The readers would encounter different voices from the outer layer to the inner part of the book before they reach the translated text. The creators of these paratexts are not only publishers/translators, but also reviewers and critics who may not have been directly involved in the initiation or the publication of these translations. Although many of the paratextual elements appear to be “inevitably partial” and serve to “shape the possible interpretations of

the translation, as well as extending the meanings of the translation in directions other than those inherent in the source text” (Tymoczko and Gentzler, 2002: xviii) when they are viewed separately. Nevertheless, they can make the whole book less partial when they are assembled together. The motivation of including these inconsistent voices might be the publishers’ intention to captivate the interests of the readers from varied social groups and educational backgrounds as these paratextual elements present different interpretations of the text aimed at different target readers.

While the voices of multiple agents were featured in these translations, the voice of the translators still remained silent as they were given less chance to discuss these works from a translational point of view while their contribution to the paratexts concentrated on presenting translation as non-translation. In this circumstance, the role of the translator is more like “a kind of double agent in the process of cultural negotiation” (Tymoczko and Gentzler, 2002: xviii) whose identity and products are closely attached to the features and demands of the target culture. Although the readers might be reminded by other paratexts (such as the introduction of the original author) that the text is a translated work, there is little chance of them realising the significance of the text as an output of the mutual contribution of the original author and the translator when the existence of the translator is minimised. The peripherisation of the translators is a possible reflection of the people’s perception in the 1980s of translations as subordinate to the source text.

The features found in these paratexts distinguish the publication of controversial literary works in the 1980s from the previous practices. Rao Shuyi’s translation of *Lady Chatterley’s Lover* in the 1930s and the reproductions of this literary work between the 1950s and early 1980s occupy two opposite poles in terms of their

promotional purposes as Rao Shuyi's translation isolated itself from the mass market by positioning the product as an object for the consumption of the elite group while the producers between the 1950s and early 1980s undertook promotional strategies to bring as much economic profit as possible. As a result, the target readers of Rao Shuyi's translation were those who "possess the cultural competence, that is, the code into which it is encoded" (Bourdieu, 1984: 2) while the later producers were merely making mechanical responses to the needs of the general readers who seek entertainment without considering the long-term investment in competing for more symbolic capital. These two modes of promotion not only maintain a confrontational relationship with each other, but also show an exclusive attitude towards some readers as they only target a certain social group.

The promotion of eroticism is still one of the primary purposes of the paratexts in the 1980s, while the publishers were more actively negotiating with the market by trying to find the balance between the source culture and the target culture, the mainstream ideology and the otherness as well as the field of power and the literary field. The inclusion of paratextual interpretations from multiple aspects tests the boundary between what was allowed by the authority and what was considered taboo. The active approach to the readers could be a result of the more neutralised market environment after the Great Proletarian Cultural Revolution while the boundary-testing behaviours might also be partially caused by the publishers' uncertainty towards the degree of social and political tolerance in the post-revolution period. The turbulence and complexity of the previous socio-political situation contributed to the formation of the publishers' habitus of struggling for cultural legitimacy while also submitting to the economic power.

As the native literature was trapped in a vacuum after the crisis of the Great Proletarian Cultural Revolution, which had severely

restricted the creation of literature, the late-1970s and 1980s witnessed “the most comprehensive and by far the least restricted translation upsurge” (Lin Kenan, 2002: 168) due to the demands of the public and the change of the political environment. The translation, republication and interpretation of *Lolita* and *Lady Chatterley’s Lover* in this period undoubtedly mark the beginning of this change as they give Chinese readers access to these controversial foreign literary works and challenge the control of the mainstream ideology. At the same time, the multiple presentations and the commercial promotions of these two works in the 1980s reshaped their profiles constructed by the previous simplified interpretations and inspired later retranslations to further reinforce or modify the interpretations proposed in these translations.

V. Translation of eroticism in transition

During the 1990s, Mainland China continued to witness a rapid development in the publishing industry, in which “the translation publication was carried out in large scale with a high speed”. This development led to the following phenomenon: “the national literary field, publishing field and the readers started to pay close attention to the latest trend of the world-wide literature” (Wang Zhisong, 2010: 14). Within this tremendous development, it is observed that “the total copy of published books was slow in growth annually”. However, “the total sales and the variety of book titles grew fiercely” so that “the flourishing (in publication industry) not only depends on providing more food for thought for the readers and stimulating cultural consumption”, but also “results from the raise of book prices due to the change in production cost” (Diao Qiwu, 2006: 69). In fact, “there was no obvious increase in the number of book category between 1991 and 1995, and the number of republished and reprinted books saw an increase due to the fact that there had been a large published resources being accumulated over the past years”, thus, “the published products in these five years were not of good quality” (Wang Guanyi, 2008). Meanwhile, it is observed that the publishing industry in 1990s in China suffered from “a lack of management experience, which led to the chaos in management”, while “the legal sense in the publishing industry was deficient” (Diao Qiwu, 2005: 520).

Under these circumstances, the government started to regulate the publication industry between 1993 and 1995, during which a series of laws were issued on this matter. In 1995, Chinese publishing industry entered a “new phase of development” after “9 years of meandering” (Diao Qiwu, 2006: 64). In this process, the government issued a series of legal regulations specifically to “eliminate

pornographic products” but they “kept being produced regardless of the prohibition due to the huge profit” (Wang Zhisong, 2010: 11). Thus, erotic translations and publications were still popular choices for many publishing houses in the 1990s.

Based on the available research materials, there were at least seven translations of *Lolita* and one translation of *Lady Chatterley's Lover* published in Mainland China in the 1990s. Three out of seven translations of *Lolita* were revised versions of Yu Xiaodan's translation published in 1989. Since these three translations are almost the same as the previous one apart from minor changes, they can be seen as reprinted versions with different paratexts. The other two translations of *Lolita* were done by different translators (Wu Yujun and Ning Geliang), but it has been found that there are large proportion of plagiarism when comparing these two versions with the 1989 translations. As for *Lady Chatterley's Lover*, the translation that was published in 1993 in Mainland China is still Rao Shuyi's translation while the Hong Kong version (1991) was translated by Zhang Yu.

Interestingly, there are two copies of translations of *Lolita* being published in the same year by the same publishers in 1997 and 2000 respectively. However, they are very differently designed in their physical packages.

Title	ime	Publisher	Tr anslator
<i>Lolita: a note of widower's remorseful confession</i> (《洛丽塔——鳏夫忏悔》)	1994	Hulunbeier: Inner Mongolia Culture Press (内蒙古文化出版社)	Li Lizhi

录》)			
<i>Lolita</i> (《洛丽塔》)	995	Zhengzhou: Zhongyuan Nongmin Press (中原农民出版社)	Ni Geliang
<i>Lolita</i> (《洛丽塔》)	997-1	Changchun: Time Literature and Art Press (时代文艺出版社)	Yu Xiaodan and Liao Shiqi
<i>Lolita</i> (《洛丽塔》)	997-2	Changchun: Time Literature and Art Press (时代文艺出版社)	Un certain
<i>Lolita: a Pear Tree Overshadows a Crab Apple</i> (《洛丽塔：一树梨花压海棠》)	999	Lanzhou: Dunhuang Wenyi Press (敦煌文艺出版社)	W u Yujun
<i>Lolita</i> (《洛丽塔》)	000-1	Nanjing: Yilin Press (译林出版社)	Yu Xiaodan
<i>Lolita</i> (《洛丽塔》)	000-2	Nanjing: Yilin Press (译林出版社)	Yu Xiaodan
<i>Lady Chatterley's Lover</i> (a complete translation) (《查泰莱夫人的情人》(全译本))	993	Xining: Qinghai People's Publishing House (青海人民出版社)	Ra o Shuyi

Table 5-1 publications of *Lolita* and *Lady Chatterley's Lover* in the 1990s

Based on the profiles of these publishers, it can be noted that the publications of these two works were still largely conducted by those that are located outside from the major cities where the publishing industry in China is located (Beijing and Shanghai). Meanwhile, most of these publishing houses, except Yilin Press, were not the most competitive in the realm of the publication of (translated) literature. However, as there was still a lot of competition between local publishing houses for publication resources at this time they could take advantage of being less controlled by the central government due to the geographic distance (Hong Junhao and Li Yongping, 2001).

As for the paratextual design of these two literary works during this period, two opposite styles are revealed by the case studies. Some translations intended to put even more emphasis on eroticism and neglect the other features in the source text while the others started to present these two works as more serious literary creations. Compared to the earlier translations of *Lolita* and *Lady Chatterley's Lover* in the 1980s, the publications in the 1990s were less concerned with familiarising their readers with the story, but were more focused on referring to the structured images of these two works in the target culture. In this chapter, the analysis aims to reveal the features of these two opposite trends of paratextual designs and see how they contribute to reinforce and reshape the cultural images of *Lolita* and *Lady Chatterley's Lover* in China.

5.1 Plagiarism and reductive interpretations

In this section, the analysis will focus on four translations of *Lolita* and one translation of *Lady Chatterley's Lover* since they all highlight the features of explicitness and reductive interpretations of the source text in paratexts. The contrastive study between these

translations and the earlier ones in the 1980s shows that these later translations relied heavily on the earlier versions in both translated texts and paratextual designs. The vestige of the chaos in publishing industry management can be easily seen by these versions through the obvious inclination to plagiarise previous translations.

5.1.1 Subtitles and blurbs in *Lolita* translations in the 1990s

The translations of *Lolita* in the 1990s were less dependent on subtitles compared to those in the 1980s while the translation of *Lady Chatterley's Lover* is not accompanied by any subtitle and blurbs at all. Subtitle can be found on only two translations of *Lolita*, including Liu Lizhi's translation (1994), which inherited the subtitle from Huang Jianren's translation, *a note of widower's remorseful confession* and Wu Yujun's translation (1999), which borrowed the translated name of *Lolita* movie (1997), *a Pear Tree Overshadows a Crab Apple*.

Originally, the subtitle, *a Pear Tree Overshadows a Crab Apple*, is a verse quoted from Su Shi's poem, in which he satirised his friend Zhang Xian who married an eighteen-year-old girl when he was in his 80s. Traditionally, "pear tree" (一树梨花) can be used to refer to the old while "crab apple" (海棠) usually reminds people of young women. And the verb Ya (压) means to overshadow or to be on top of someone/something. In this circumstance, it is a euphemistic way to refer to the love affair or the sexual relationship between an old male and a young female without being too offensive. Coincidentally, the hidden meaning of this Chinese poem corresponds to the story of *Lolita*. By looking at a re-interpretation of *Lolita* rooted in Chinese traditionally culture, the readers may "easily form an association with the sense of humour of the famous poet, Su Shi" while they pick up on the eroticism due to the "sensual charm" (Zhu Min, 2009: 349) contained in this poem. The utilisation of domesticated translation strategy and the reference to

the popular cultural product (the movie of *Lolita*) may be effective in raising the possibility of this version being more competitive since this product may be attractive to the readers who preferred domesticated texts when reading foreign literature and to those who were impressed by the movie.

Similarly, this strategy of constructing external relationships can also be observed in Liu Lizhi's translation, which intended to rely on an earlier translation and use it as an epitext. There does not seem to be a negative relationship between this version and its predecessor as the later translation aims to make use of the legacy left by the previous publications. The great success of Huang Jianren's translation could make its subtitle a symbolic item attached to the original name for a period of time. In this circumstance, later translations are likely to echo what was created before in order to arouse the cultural memory of the readers who were aware of the earlier success of the translation of *Lolita*.

The features of these two subtitles already illustrate the intention of producing "short run" (Bourdieu, 1993: 97) products by some publishers in order to gain instant commercial benefits by relying on the previous success and not taking any risks by initiating new interpretations. This intention is further highlighted by the blurbs in these translations, which aim to promote their products from two aspects.

The first and the most eye-catching feature is that *Lolita* (the translation of *Lady Chatterley's Lover* in this time period is not accompanied by blurbs on its covers) is reinforced as a "banned" or "vulgar book" repeatedly in the blurbs. For example, Ning Geliang's translation describes *Lolita* as a "banned master piece" that was "refused by four publishing houses in New York, saying that they would be put into prison if they had agreed to have it published". Wu Yujun's

translation introduced *Lolita* as “one of the most controversial literary works in contemporary literary history” and it “blatantly describes the indecent love affair between an adult male and a teenage girl, including the sexual emotion, sexual fantasy and the sexual behaviour” so it became known as a “very well-known illegal publication”. One of the two translations of *Lolita* published by Time Literature and Art Press (marked as 1997-2 in table 5-1) is more straightforward in its presentation of the book as it includes *Lolita* in “The World Top Forbidden Books Collection”.

It can be perceived that the eroticism contained in the text is further emphasised without obvious intention of self-censorship. In this process, almost no blurbs are distributed to describe the significance of *Lolita* in the literary field or its aesthetic value, apart from the small and abstract mention of *Lolita* as a “famous work of a great writer” by Wu Yujun’s translation. While the earlier translations present eroticism with a suggestion that the work was misjudged, these later translations are less concerned with reminding their readers to think critically about the erotic reputation of this work when they re-imaged this work into a more tempting product. There is no doubt that these publishers prioritised financial benefits when they were “balancing cultural values and financial interests” when dealing with books as “marketable products” (Koskinen and Paloposki, 2003: 26).

Furthermore, the active promotion of eroticism is accompanied by calling attention to it being a best-seller in its source culture. For example, one of the verbal paratexts of Wu Yujun’s translation, which states that *Lolita* “instantly became a best-seller (after its publication)”. The effort made by the publishers to position this work in the realm of popular literature reveals their intention to submit to the rule of market through their “economic dispositions” (Bourdieu, 1993: 39). As the titles and blurbs of these translations

actively work on competing for the “consecration bestowed by the choice of ordinary consumers” (Bourdieu, 1993: 50), their prefaces further support this intention by promoting eroticism in a more detailed and alluring way.

5.1.2 Publisher’s preface

In addition to the eroticism-oriented subtitles and blurbs, three translations in this period are accompanied by a preface and publisher’s preface that consistently attempts to persuade the readers to enjoy the source text for its morally challenging features. It can be noted that the regulation of adding a publisher’s preface issued by the National Publication Bureau in 1978 (Wang Deling, 2011) still influenced the paratextual design in the 1990s. Although some publishers in this time period depended heavily on earlier publication resources without making an obvious contribution to the retranslation of these two works, they partially silenced what had been promoted by their predecessors, such as the literary values and the educational purposes, as they reshaped these two literary works into their desired products by emphasising the aspect of eroticism.

Both Ning Geliang’s translation of *Lolita* and the republication of Rao Shuyi’s translation of *Lady Chatterley’s Lover* by Qinghai People’s Publishing House contain a publisher’s preface. The publisher’s preface in this version of *Lolita* also discusses the fact that there are significant literary values encapsulated in many banned books by listing many authors who were once recognised for their creation of controversial literature. However, unlike the previous prefaces that suggested the readers should look beyond eroticism to the essence of the work as a literary masterpiece, the publisher’s preface of Ning Geliang’s translation encouraged the readers to enjoy reading for the sake of eroticism by claiming that the taboo described in the text should be

viewed as a cultural phenomenon which deserves more acceptance from the recipient.

This desire to promote the book by highlighting its erotic reputation is further revealed by the publisher's preface of the reprinted version of *Lady Chatterley's Lover* (1993). Interestingly, this preface copied most of the publisher's preface directly from the first edition (1986) while it replaced the part that comments on the social significance of *Lady Chatterley's Lover* with an excerpt from the translated text about the sexual intercourse between two main characters. This rarely-seen strategy of directly exhibiting the erotic contents at the very beginning of the book is followed by an abstract and perfunctory summary saying that the book contains "a serious theme" so that the readers are encouraged to "actively make their purchase".

It is obvious that the target readers of these publishers' prefaces and the purpose of their existence went through a drastic change in these two translations. While the publisher's preface was conventionally designed to guide the readers to an appropriate interpretation of the imported literary works (Wang Deling, 2011), these prefaces concentrate on exposing the readers to eroticism so that those who are attracted can be encouraged to buy their products. As the earlier prefaces generally intended to euphemise the promotion exercises (Bourdieu, 1993: 77) and packaged their products struggling for more consecration "granted by the set of producers who produce for other producers" (Bourdieu, 1993: 50), these later prefaces almost entirely abandon all the euphemism in commercial promotion for the sake of becoming more competitive and gaining more economic capital.

In addition, it can be noted that these publisher's prefaces no longer shouldered the burden of avoiding censorship from the authorities who had the power to ban the book. Thus, they were no

longer created a declaration like an official statement that revealed the publishers' inclination of being neutral in viewing these literary texts. The explicitness in promoting eroticism went against the purpose of shielding the book from moral judgement. Instead, the first-person narration and the style of dialogue reflect the creators' intention of actively approaching the general readers and making them the priority in their marketing strategies. In this circumstance, the publishers were acting as sales agents who were making a lot of effort to please the potential readers who might be interested in reading erotic texts.

Although it is obvious that these prefaces were targeting those who were not particularly educated in literature appreciation, they still neglected the "informative function" and the "expressive function" to familiarise their readers with the theme of the story or to relate to the target culture to shorten the distance between the readers and the text. Instead they focused on the "advertising function" (Nord, 1997: 44). This could possibly be the result of the readers' increasing awareness of the contents of the story and the cultural image they represent due to the effort made in the previous translations. Thus, these retranslations/reprintings can omit the stage of introduction and focus on the stage of reshaping even if they include the general audience in their target readership, who may not be familiar with foreign literature.

5.1.3 Cover images

Some cover illustrations in this period remain consistent with the explicit verbal paratexts by directly presenting nakedness and sexual charm. Apart from two translation of *Lolita* by Ning Geliang (Picture 5.1.3-1) and Wu Yujun (Picture 5.1.3-2) that continue to adopt a similar design style to present the female character from the front with the intention of illustrating their charm and simultaneously communicating with the viewers by making eye contact, there are new

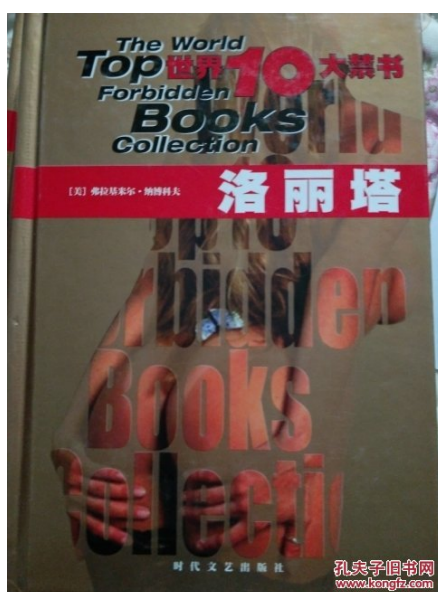
strategies found in the illustration of eroticism. Two of the most representative instances can be seen in the translation of *Lolita* by Time and Literature Art Press (Picture 5.1.3-3) and the republished *Lady Chatterley's Lover* (Picture 5.1.3-4), in which the female characters are positioned to only reveal their naked back and buttocks in a pose showing strong sexual innuendo. By hiding the facial features of the subjects and prioritising their “bodily attractiveness”, these cover images are focusing on the “waist-to-hip ratio and body mass index”, which is relevant to “their current fertility” (Confer, Perilloux and Buss, 2010: 348/349). These cover designs reveal a stronger intention of male-centredness as “men prioritise bodily information relatively more when making decisions about short-term mating, a context in which immediate fertility is especially important” psychologically (Confer, Perilloux and Buss, 2010: 348) while the female subjects in the images are almost dehumanised as they are presented as if they are to be consumed.



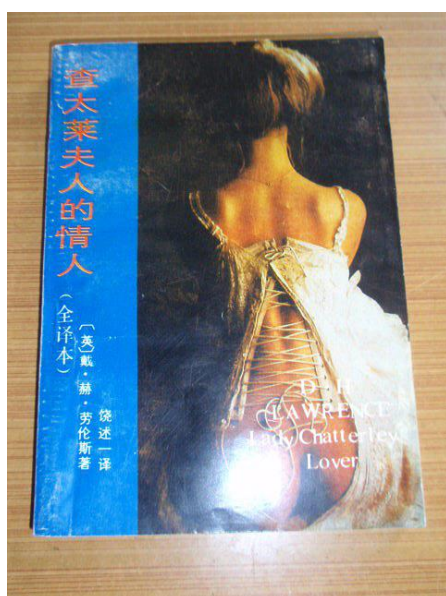
Picture 5.1.3-1 Ning Geliang's translation of *Lolita*, 1995



Picture 5.1.3-2 Wu Yujun's translation of *Lolita*, 1999



Picture 5.1.3-3 *Lolita*, Time Literature and Art Press, 1997

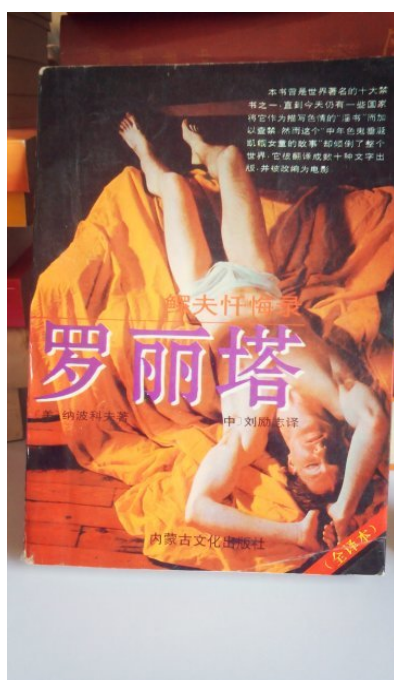


Picture 5.1.3-4 Rao Shuyi's translation of *Lady Chatterley's Lover*, published by Qinghai People's Publishing House, 1993

Another obvious new feature found in the book cover illustrations is the change from presenting the image of Lolita to the image of the narrator, Mr. Humbert. In Liu Lizhi's translation (Picture 6.1.3-5), the subject in the cover image is obviously a visualisation of its subtitle, a "remorseful widower" (*a note of widower's remorseful confession*). This might be the first, and the only, cover that presents a nearly naked male character in juxtaposition to the name *Lolita*. On the one hand, this is undoubtedly an echo of the subtitle and a further confirmation of its interpretation of the text. On the other hand, instead of alluring the readers with sexually charming female characters and guiding them to believe that the book is going to be an equivalent to the charm presented in the cover, this image is concentrating more on inviting the readers to directly observe the physical and emotional status of the male character who is more dominant in the relationship described in the book.

It can be observed that the whole cover of this translation is nearly taken up by the image of this male character. This dominance of

the layout of the cover image might be a presentation of his power since “a man’s presence is dependent upon the promise of power which he embodies” and “his presence is striking if the promise is large” (Berger, 1972: 45). This visualisation of the male narrator may encourage the readers to imagine “what he is capable of doing to [the other character] or [for the other character]” (Berger, 1972: 46). Thus, the readers may be granted the opportunity to feel closer to the narrator and to visually experience his struggles in dealing with the immoral relationship between himself and his young stepdaughter.



Picture 5.1.3-5 Liu Lizhi’s translation of *Lolita*, 1994

The verbal and visual features found in the translations discussed above reveal the publishers’ inclination of getting instant attention from the readers while the effort of making multiple and innovative interpretations of these retranslations/republications is largely compromised. As the paratexts of these versions show little introductory purpose as they provide less information on the theme of

the story, they are not able to illustrate the linguistic improvement in the translated texts due to the low investment made by the publisher on translation. Although these versions do not reflect a clear intention of competing for more symbolic capital in the field and they are not aiming to be consecrated by the other producers, their biased promotion and presentation of these two works were and still are imprinted on people's historical memory of *Lolita* and *Lady Chatterley's Lover* as they also participated to a certain extent in the construction of their cultural images.

5.2 Detachment from erotic features

While many of the translations emphasised the erotic aspect in their promotional materials, there are also three publications of *Lolita* that took the opposite strategy, in which the eroticism was almost completely excluded from both the visual and the verbal paratexts. In contrast to the translations in the foregoing analysis, these publishers were making obvious efforts to remove their products from the text's previous reputation and reconstruct the image of *Lolita* in the target culture.

The three translations of *Lolita* that were packaged in a way that moves away from eroticism were all translated by Yu Xiaodan and were published respectively in 1997 by Time Literature and Art Press (marked as 1997-1 in table 5-1) and 2000 by Yilin Press (marked as 2000-1 and 2000-2 in table 5-1). Interestingly, these two publishing houses published two different versions of the same book in the same year while they packaged the book in varied styles (see table 5-1). As it is analysed above, one of the translations of *Lolita* published by Time Literature and Art Press is designed in a highly explicit style while the other one, which will be analysed in this section, is presented in a more elegant way. The two versions published by Yilin Press in 2000 share a

lot in common in terms of style while a difference in the visual material can be observed from the front cover.

Unlike other translations that are of plagiarised, the 1997 publication is a reinterpretation of the source text made by Yu Xiaodan (according to translators' preface and postface) when she was working with another translator, Liao Shiqi who helped her review the translated text. The 2000 publications by Yilin Press have no suggestion of the translator's further participation in the republication, but the translated texts are correctly assigned to their creator.

5.2.1 Eroticism-distancing blurbs and illustrations in *Lolita* translations

Subtitles are abandoned by these three versions of *Lolita* and there are no distinct blurbs either. Apart from some brief introductions about the author and the story, the blurbs mostly function to redefine the nature of the source text and the main characters. Meanwhile, the tone of the blurbs changed from explanatory and persuasive to argumentative, by which the publishers started to challenge the previous interpretations while they attempted to make their innovative interpretations more prevailing among the readers.

Yu Xiaodan and Liao Shiqi's translation (1997) presents a blurb that reveals a strong intention to redefine the story. As *Lolita* is promoted as "the only convincing love story in this century", it neglects the immorality in the relationship between Lolita and Mr Humbert while it positively, but abstractedly, labelled it as a story simply to be appreciated. With the elements of eroticism and paedophilia being overlooked in the blurb, this definition-like statement is undoubtedly a large contrast to what was claimed in earlier translations. On the other hand, this section of the blurb is designed in a banner-like style that hangs in the middle of the book jacket from the front cover to the back

cover so this statement is repeatedly displayed in front of the readers to reinforce the idea it presents.

To further convince the readers of the literary and aesthetic value of *Lolita*, the blurbs on the back cover provide a brief introduction on the career experience of Nabokov, followed by another statement pointing out that “*Lolita* and *Pale Fire* are listed among modern classics and are considered as some of the greatest works in the 20th century”. The expressions “one of the greatest” and “the most convincing” that are stated in the blurbs seem like a form of “knowledge exchange” (Fairclough, 2003: 107/111), by which the publisher is simply providing pieces of exaggerated information to the readers while there is a “more primary purpose in view” to sell the product.

This obvious shift from “hard-sell” (“directly addressing those to whom one is trying to sell”) to “soft-sell” (“not directly addressing them”) blurbs (Myers quoted by Fairclough, 2003: 111) increases the invisibility of the publisher and the translator as it presents little trace of their manipulation on the readers’ perceptions when the blurbs are presented as only displaying facts. In this circumstance, the readers would “more or less knowingly ignore that the text has been prepared for the target audience by a series of agents other than the author” (Solum, 2017: 2). When the publisher distanced itself from the readers instead of approaching them for promotional purposes, its pursuit for commercial value might be more concealed or weakened.

Compared to Yu Xiaodan and Liao Shiqi’s translation, the blurbs in the 2000-1 version by Yu Xiaodan (the physical copy of 2000-2 version is not accessible) reveal more visibility of the publisher on the back cover, in which the readers are presented with a brief discussion on the profile of Mr Humbert and Lolita as well as how their love affair should be perceived:

[Mr. Humbert is] a member of intelligentsia who was reluctant to let go of the memory of his first love. Thus, he was obsessed with young girls in his adulthood and treated them as innocent little fairies. After he was acquainted with the twelve-year old girl Lolita, he was so charmed that he managed to become her stepfather in order to spend more time with her. What is veiled by this seemingly immoral relationship is the kindness of the main character (Mr. Humbert).

In the end, he had to be sentenced as a murderer for his love.

The most noticeable feature in this blurb that differentiates it from the others is its positive defining of the identity of Mr. Humbert, who is introduced by his educational and social status as a “member of intelligentsia” without any accusation to his morally and legally unacceptable preference. Traditionally, the intelligentsia, also called scholar officials, were regarded with high respect in China and they were seen as pillars of the community who could “enjoy the privilege in law and politics and were considered as academic authorities” (Xu Jilin, 2010: 74)., Although the group of intelligentsia felt “uneasy and weakened due to the change of time” after the Great Proletarian Cultural Revolution and they became “incompatible with the society at the time” (Meng Fanhua, 2005: 12), they were still considered as respectful by the public and there were many works focusing on the lives of intelligentsia in the 1990s in Mainland China. To define Mr. Humbert as a member of this once privileged social group might be a reference to the popular literary trend at that time while it also largely conceals the controversial nature of the story.

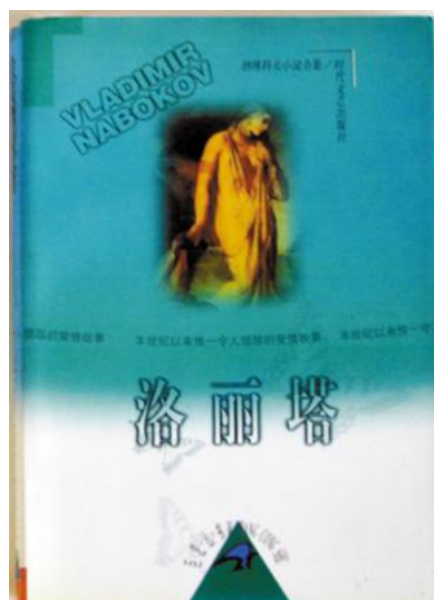
Meanwhile, the identity of Lolita is also euphemised by this blurb. In all of the previous translations, Lolita was always referred to as a “nymphet” (in the source text), which is translated as “xinggan shaonü” (“性感少女”, sexy young girls) in Chinese. However, this obvious reference to her sexual charm is replaced by a more tasteful and neutral term, “innocent little fairy”, in this blurb (and in the translation text). Apart

from its literal meaning, the term “little fairy” might easily arouse readers’ cultural memory because the “innocent little fairy” is always considered as a person with good virtue, such as the fairies in *Peter Pan* and Weaver Girl (Zhinü, 织女) in Chinese folktales. At the same time, there are implications in many of the fairy tales that made people neglect “the internal ugliness” by their descriptions “on the external beauty” of the characters (Henderson, 2015: 38). Although the actions of Lolita should not be simply categorised as ugliness in this case, there is no doubt that the otherness in her image compared to the mainstream ideology is more akin to a “nymphet” than “little fairy”. The publisher’s abandoning of the erotic-loaded term for a term of positive cultural implication is an obvious reflection of its determination to remove the image of vulgarity from *Lolita*.

Through the re-identification of the characters, the motivations of the characters are also displayed in a more positive light as the cause of Mr. Humbert’s obsession with teenage girls is his “reluctance to let go the memory of his first love”. This indication, together with the statement that “the kindness of the main character” is concealed by the “seemingly immoral relationship”, presents the readers with a character that can be sympathised with rather than condemned. This attempt of de-stigmatising the controversial reputation of Mr. Humbert is undoubtedly an efficient strategy to neutralise the shocking effects caused by the previous promotions of eroticism while it also looks more appealing to readers who are less willing to encounter the vulgar contents in their reading materials.

While the blurbs shield these translations from their previous erotic reputation and condemnations from the public, the cover designs of these three versions of *Lolita* also reinforce this image. This intention can be clearly revealed from the front cover of Yu Xiaodan and Liao

Shiqi's translation of *Lolita* in 1997, in which the illustration was smaller and the style had changed. In this design, the front cover is not dominated by the illustration and it leaves more space to highlight the name of the author, the title of the book and the symbol of the book series. In addition, the image of the female character is presented by a classical Western painting instead of the photos used in other translations.



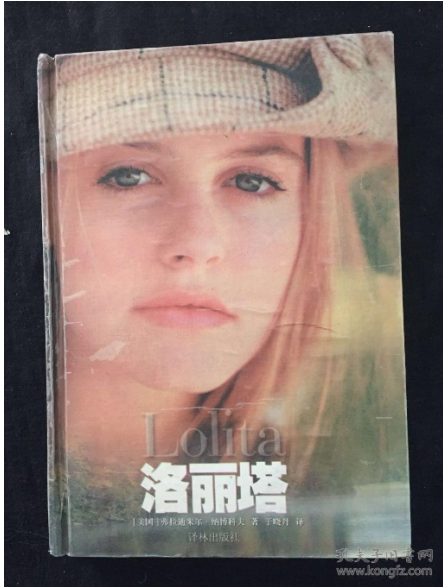
5.2.1-1 Yu Xiaodan and Liao Shiqi's translation of *Lolita*, 1997-1

When viewing this illustration, it is not hard to see that the female in the book cover was most likely a piece taken from a larger painting, that is to say, the reproduction of its original painting in this case “isolates a detail of a painting from the whole” (Berger, 1972: 25). Therefore, this piece of detail is re-contextualised in its new surroundings. Although a female figure from a classical painting is irrelevant to the image of *Lolita*, the readers may easily establish a

connection between the female figure and *Lolita* in this case since “the meaning of an image is changed according to what one sees immediately beside it or what comes immediately after it” (Berger, 1972: 29).

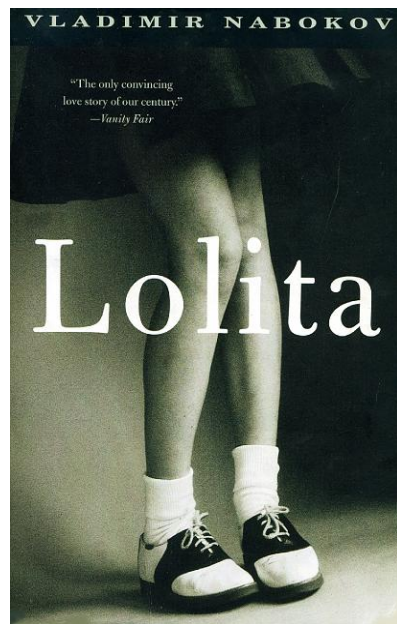
How does a classical painting differentiate itself from the other illustrations of photographs in the other translations? Mostly, this genre of art suggests “a cultural authority, a form of dignity, even wisdom, which is superior to any vulgar material interest” (Berger, 1972: 135). While most of the other covers illustrate a female figure who is aware of being observed and intentionally showcases her sexual charm, this classical painting mystifies the female subject by decreasing the readability and presenting little implication of eroticism. In this way, this illustration packages this book as a more serious literary creation that addresses readers who are able to interpret and appreciate this genre of art.

Another way of visualising *Lolita* in a neutral style is to seek a more faithful reconstruction of the image of *Lolita* based on what is described in the text. As it is shown in 6.1.1-2 from the two versions published by Yilin Press, the cover on the right presents the character in the *Lolita* movie while the cover on the left also features the face of a young girl in alongside the title *Lolita*. The success of the movie is doubtlessly a strong factor that influenced the publisher’s decision about the selection of the cover image. In addition, the presentation of these two young girls reveals the publisher’s reluctance to sacrifice the faithful visualisation for the sake of commercial promotion.



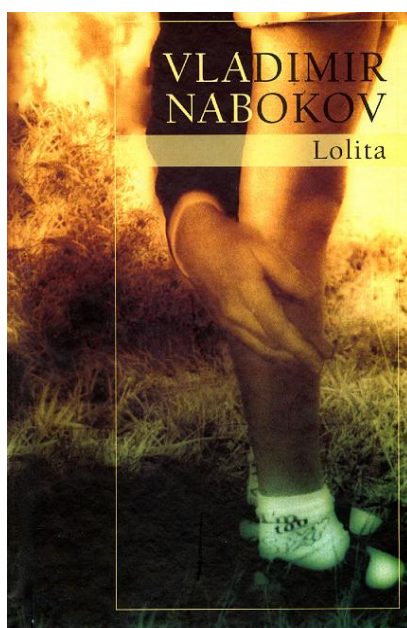
6.2.1-2 Yu Xiaodan's translation of *Lolita*, 2000-1 and 2000-2

The presentation of young girls does not always guarantee a faithful and non-erotic style on the cover design. There are some other cover images of publications of *Lolita* found in other countries that similarly select the image of young girls but present them in a conflicting style. As it is shown in picture 6.2.1-3 and 6.2.1-4, we can easily assume that there should be a young girl standing and presenting in front of the observer from how she is dressed even though the image only reveals the lower part of her body. By exposing the sexualised and fragile parts of the girl's character, the profile of *Lolita* is illustrated by "synecdochal signs" that show "a part of something standing in for a whole" (Rose, 2001: 82), which results in the image of *Lolita* as a character that is easily dominated.



6.2.1-3 *Lolita* published by US Random House, 1997

This sense of dominance is revealed more obviously in 6.2.1-4, which is one of the rare cases that captures two characters simultaneously. As the girl's legs are loosely embraced by an adult, the observer can see the power imbalance between these two figures as the girl's legs appear fragile and the male's arm seems more powerful and controlling. At the same time, this picture captures a moment between the two characters, so that we can easily imagine that the male character might just have put his arm around the girl's legs the moment before this picture was taken or they are likely to change their position in the next moment. This suggestion of interaction between two characters together with the reputation of *Lolita* might easily cause the readers to imagine what could happen between these two characters or to open the book to find out.



6.2.1-4 *Lolita* published by POL Muza, Warszawa, 2007

Compared to these two covers, the faithful presentations of *Lolita*'s image in Yu Xiaodan's translations are more abstract in portraying the theme of the story and less abusive as they show the intention of relating the image of a young girl to a morally questionable love affair. At the same time, the front covers from Yilin Press are not accompanied by any verbal paratexts apart from the title, the name of the author and the translator so that the pictures are decontextualised and present a neutral illustration of the possible physical appearance of *Lolita* without any obvious interference from the publisher.

As it is illustrated in the cover design that the image of *Lolita* is largely reversed compared to the previous illustrations, we can see that the publishers of these three versions were holding a negative attitude towards the earlier presentations as well as the conventional opinions on this book by making an effort to re-construct its features. By concealing the previous eroticism and revealing a more faithful figure or connecting the image of the main character to a genre of art with more

cultural authority, the cover designs are cooperating with the other verbal paratexts to convince the readers that *Lolita* requires a different kind of interpretation and appreciation.

5.2.2 Prefaces and postfaces in *Lolita* translations: from hard-sell to soft-sell

Yu Xiaodan and Liao Shiqi's translation in 1997 (1997-1) and Yu Xiaodan's translation in 2000 (2000-1) are both accompanied by translator's preface and/or postface, indicating their translation experience as well as their interpretation of the source text. These prefaces and postfaces are similar to the earlier ones since they also point out the fact that Nabokov is a respected author whose works should be recognised as a classic with high aesthetic value. What distinguishes these verbal paratexts from the previous ones is that they were both written from the perspective of a reader as well as a translator who analyses *Lolita* as a commissioned task. At the same time, the translator(s) also addressed the previous versions of *Lolita* as a comparison to their current work, so it provides us with some clues when viewing paratexts in the revised or the retranslated products.

The preface in both the 1997-1 version and the 2000-1 version is an article written by Liao Shiqi, entitled as *Re-reading Lolita* (《重读<洛丽塔>随感》). In this article, the intention of detaching *Lolita* from eroticism is a protest against the reductive categorisation of *Lolita* that is revealed in two aspects in Liao Shiqi's discussion. The first and the most noticeable aspect is Liao's condemnation on the paratextual design of the 1989 translations as well as the paratexts of the source text when it was firstly published by Olympia Press in Paris in 1955. Liao Shiqi pointed out that:

The Chinese translation of *Lolita* was published in the

summer of 1989. Its vulgar book jacket totally deprived *Lolita* of the elegance and indifference of a classic. Instead, it explicitly presented an intention of commercial exploitation with ingratiation and seduction. In this way, *Lolita* was packaged as an “immoral” but serious artistic classic, but the readers knew fairly well the true intention of these paratexts.

...

The manuscript had been rejected by four publishing houses in America. Thus, Nabokov decided to take a chance in Europe. In the second year, Olympia Press in Paris, which was famous in the academic field for its publication of the works of Samuel Beckett, Jean Genet and so on, published *Lolita*. However, what was unexpected by Nabokov is that this publishing house had a series of pornographic books that were packaged in green book jacket. His beloved *Lolita* was included in this category and divided into two columns with the same paratextual design. We have no idea how many consumers were misguided by this situation but we can imagine how disappointed they must be. *Lolita* silently stayed in company with other pornographic books ... for six months until the British author Graham Greene recognised its significance and awarded it the book of the year in 1955 (Liao Shiqi, 1997: 1-2).

From these discussions, it can be seen that Liao Shiqi started to realise the importance of paratexts in presenting and positioning a book as he included these elements explaining how *Lolita* had once been misinterpreted by the publishers. As Liao denounced the ambiguousness in the paratext of the earlier translations in which they intended to include eroticism while including censorship, he publicly pointed out that the explicitness and vulgarity in the visual paratexts could not be balanced out by the tasteful ones. Therefore, the publisher sacrificed the reputation of *Lolita* for financial benefits. This indication can be one of the strongest rebellions of the previous publications over the years since many other versions published after 1989 show heavy dependence on the first translations by positively referring to them in their paratexts.

At the same time, the tortuous publishing history of the source text was no longer used as a gimmick to convince readers of how much

eroticism and immorality were contained in the source text. Instead, Liao directly indicated his condemnation of how *Lolita* had been mistakenly presented by a well-recognised Western publisher who almost buried the significance of *Lolita* through the use of pornographic-style paratextual design. While this retelling of the publishing history reveals Liao's denouncement of the misinterpretation by the original publisher, it delivers a message to the readers in China that the literary value of this work should not, and will not, be concealed by mis-promotion for commercial purposes. When it is pointed out by Liao that "the readers can be convinced that they were misguided by the commercial exploitation if they had the patience to read several pages of this book" (Liao Shiqi, 1997: 3). The competition for "cultural legitimacy" in the paratextual interpretation of *Lolita* is not just between this translation and the other translations of the same text, but also between this translation and the publications of the source text as Liao stated his claim to "the legitimate and monopolised use of a certain class of symbolic goods" (Bourdieu, 1993: 116).

Likewise, the effort of depriving *Lolita* of its stereotyped reputation can be seen in Liao's discussion on the difference between *Lolita* and other foreign literary works that are famous for eroticism, such as *Lady Chatterley's Lover*:

Lolita contains a kind of discouraging "sexual apathy" although there are many descriptions of sex. *Lolita* does not present the kind of sultry sensual pleasure like what was described in *Lady Chatterley's Lover*, nor does it illustrate the casual obscenity as what was displayed in *Ulysses*... In the Foreword of *Lolita*, Nabokov particularly addressed the unique innocence of Mr. Humbert and there are absolutely no uses of vulgar and pornographic language. He was not interested in pornography, nor was he interested in using eroticism to prove the freedom of art since this freedom was regarded as an unalterable principle by Nabokov (Liao Shiqi, 1997: 3).

Unlike many other paratexts that borrowed from the reputation of *Lady Chatterley's Lover* to promote *Lolita* as an equally morally-challenging book, Liao managed to detach *Lolita* from its connection with *Lady Chatterley's Lover* and promote it as an individual cultural symbol. Moreover, it is emphasised that even the eroticism in *Lolita* was presented in an un-erotic way, which de-categorised *Lolita* from its previous category as a book of immorality that aims to entertain its readers. As many other publishers had realised that positive references to other well-known books in the target culture may be an efficient way to promote *Lolita* to the target readership, this preface seemed determined to ignore this once successful promotional strategy and refused to use other well-recognised symbols. The abandoning of the once heavily adopted promotion pattern is doubtlessly a challenge to the consumers' fixed perception of *Lolita* and a determination to "dissociate art-as-commodity from art-as-pure-significance" (Bourdieu, 1993: 114).

When the preface contains Liao's innovative interpretations of *Lolita*, the postface by Yu Xiaodan is a "translation criticism" (Neubert and Shreve, 1992: 17) that views the text as a translation where there are issues relating to linguistic and cultural transferences being presented. This verbal paratext is one of the rare cases where the translator is allowed to increase his/her visibility by illustrating the translation process and his/her own comments on the work. Although this postface may not be as influential as Rao Shuyi's translator's preface about the readers' first perception of the work due to its physical position in the book (most readers already know the contents of the book when they reach to the postface), it is still a symbol that the translator's contribution to the text was given more credit as the "translation pact" (Alvstad, 2014) could be abandoned to a greater extent and the text could be promoted as a translation. In this process,

the professional handling of the source text and her personal connection to the commissioned task are both included. For example,

Some friends who had read my translation thought that it is too subjective, in that they saw more existence of me than that of Nabokov. In response to these comments, I explained myself as “a fool with ignorant courage”. Some other readers directly or indirectly gave their criticism, which I have kept in mind and look forward to a chance to improve my work (Yu Xiaodan, 1997: 409).

Based on the translator’s comments, the issue of domestication and foreignisation in the first translation was highlighted when the translator realised how her visibility was witnessed by some readers and the original author was considered to be dominated by the translator. This discussion is not limited to a linguistic level, in which “fluency” and “naturalness” in domestication or “discontinuities at the level of syntax, diction, or discourse” in foreignisation are concerned (Venuti, 2010: 75). Rather, it is more of a consideration of ethnocentrism, which was handled with less care by the translator due to her unfamiliarity of the field. It can be seen that the habitus of the translator when she first entered the field is revealed to be influential to the translated text in terms of its style and faithfulness. Regarding this issue, this postface presented its “explanatory function” (Dimitriu, 2009: 195) to imply to readers that the revised translation would illustrate its linguistic improvements, by which the readers will be brought closer to the original creation of Nabokov.

The translator’s pursuit in translation is not limited her determination to ensure visibility of the original author. Instead, the accuracy in source text interpretation is also viewed as a major factor that can distinguish this translation from the previous ones since the translator consulted external materials (an annotated version of *Lolita* which was published in 1995 with more than 200 pages of annotation)

that were not available before. She states:

I once thought that annotations were also composed by Nabokov, but it turned out that ... the annotator is someone called Alfred Appel ... It can be detected that he had a personal connection with Nabokov and many annotations were originally from Nabokov's own explanation. Therefore, they are very precious first-hand materials and very reliable (Yu Xiaodan, 1997: 410-411).

For Yu Xiaodan, this annotated version of *Lolita* was a great help during her translation since it answered many of her queries of how to interpret the source text.

The story is simple and highly understandable. It is also easy to retell it as another story. However, for some unknown reasons, what you retell is not *Lolita* itself and you always question yourself: is it truly Nabokov's *Lolita* that I am presenting? This annotated version cleared my doubts to a large extent and highlighted some messages in the source text that had been overlooked by me ... Therefore, in my revision of the first translation, I consulted many of the annotations and simultaneously added in a lot more annotations in the Chinese translation with a hope that they can bring a new reading experience for the readers (Yu Xiaodan, 1997: 411).

As the consultation of the authoritative materials in source text re-interpretation further reveals the fact that this version is no longer a "courageous 'introduction' without literary pretension" or a "free target-oriented translations" (Berman quoted by Brownlie, 2006: 148) but a "successive translation" that "comes closer to conveying the essence of the source text, to revealing the truth of the being of the source text" (Brownlie, 2006: 148). When the translator ensures the readers of the fidelity of the text from a more professional point of view, instead of speaking as a promoting agent, faithfulness is decontextualised and goes from being a reference to the adequacy in presenting eroticism and becomes a pure translational technique

adopted in order to unveil the original author.

Although the translated text is claimed to be more source-text-oriented, there is no doubt that the increased visibility of the translator is granted by this postface by which the translator can illustrate the translation process and her professional proposals in handling linguistic problems without being burdened with the task of commercialising the translated text. While the translator was allowed to abandon the translation pact and become less marginalised in the paratexts, her remarks on her translation strategies might package this version of translation as more valuable in the eyes of the readers who are willing to perceive this translation as a way of accessing literary appreciation or those who are engaged in translation or literary studies.

Based on the two verbal paratexts of Liao Shiqi's preface and Yu Xiaodan's postface in *Lolita* in 1997 (1997-1), there are mainly two changes in presenting and promoting translation that we can detect. First of all, the conflict between commercial promotion of eroticism and the precautions taken through self-censorship is not as obvious as in the previous translations or the translations published for immediate popularity during the same time period. The paratextual elements distinguishes these translations from the "short run" products and entrusted them with features that will bring them a step closer to the "canonical translation" that "will stop the cycle of retranslations for a long time" (Berman quoted in Brownlie, 2006: 148). It is stated by Yu Xiaodan in her postface that "it is impossible for this translation to be perfect" and she has to "wait for the next time" to further improve *Lolita* translation (Yu Xiaodan, 1997: 412).

However, the change from "hard-sell" to "soft-sell" (Myers quoted by Fairclough, 2003: 111) in promotion strategies does not mean that these publications definitely compromised on their

commercial benefits. As these innovative re-interpretations of *Lolita* presented by paratexts add more cultural value to the products as material commodity, they also provide more reasons to purchase the book for the readers as they are packaged as competitors striving for more symbolic inclusion. Thus, the visual and verbal paratexts, as well as the upgraded quality in paper and packaging (two translations published by Yilin Press are published with hard covers) may ease the tension for some readers by showing them that the products are appropriate for personal collection or book-shelf display. The scope of readership can also be enlarged by the decrease in gender-biased paratextual designs that are only created to mostly appeal to male readers, such as the naked female subjects in the visual materials. The neutral or implicit presentation of the otherness in *Lolita* could make it easier to be accepted by more readers from different educational and professional backgrounds.

5.3 The border between republication and retranslation

As the 1990s witnessed two opposing trends in the promotion of *Lolita* and *Lady Chatterley's Lover*, we can see that the features of the paratexts of one trend are strongly excluding the other. It can be seen that the publishers in this time period became more precise in determining their target readership as they no longer aimed to include as many aspects as possible to survive in a social environment of uncertainties. On the contrary, with the cultural image of these two works being initially set up in the 1980s, the publishers started to search for new ways to differentiate their products when the linguistic improvements were not obvious enough due to the problems of plagiarism in many versions.

This precision in package design and the inclination towards

reductive interpretations are presented differently by these two opposing trends. While the translations published by Yilin Press as well as Time Literature and Art Press (marked as 1997-2 in table 6-1) assimilated *Lolita* with other non-controversial literary works so that the eroticism could be neutralised or even concealed, the eroticism-oriented versions show varied degrees of betrayal to their predecessors (although they simultaneously show a heavy dependence on the earlier versions) as they distorted the paratextual elements in previous translations or adopted the highly obscene paratexts. Although these plagiarised or republished versions cannot make significant contribution to the linguistic improvements in the renderings of the source text, they undoubtedly are strongly influential in manipulating the cultural memory of the readers when they further imprint the reputation of vulgarity on these two works.

Thus, how can these two forms of cultural reproduction distinguish themselves from another by their paratexts? In another word, how does the presentation of retranslation differ from that of the republication or pseudo-retranslation (plagiarism)?

In terms of their capital pursuit, the republication and the plagiarised translations without a doubt illustrated their eagerness for instant economic benefits as they put little investment into linguistic refinement, which is time-consuming, but made courageous decisions in presenting the most eye-tracking aspect. The chaotic publishing industry in the 1990s allowed more space for this form of reproduction, by which the habitus of unfair competition was gradually taken up by some publishers in the field. In these circumstances, *Lolita* and *Lady Chatterley's Lover* became victims of this social situation since they were regarded by the publishers as good choices for profit-making due to their erotic reputations (Wang Zhisong, 2010: 11).

The potential for economic capital accumulation also existed

in the retranslations or the re-edited translations since they are attached to a “potential positive charisma” that implies an increase in translation quality and an assurance of the significance of the source text so that their “marketing potential” is increased in the meantime (Paloposki and Koskinen, 2010: 35). However, it can be observed that the publishers for retranslations were aiming for a long-term process of the conversion of the symbolic capital into economic capital (Sapiro, 2008: 155) while they “assigned a (new) meaning to the translated text” (Sapiro, 2008: 163). In this process, the translator was allowed to reveal her unawareness or difference to “the logic of the economy” (Bourdieu, 1993: 39) as well as her contribution to the textual improvement of the translation by her engagement with other human and non-human actors, such as her access to the annotated version of *Lolita* when living abroad.

At the same time, the paratexts of these retranslations reveal little intention of relating to the mainstream ideology or the well-recognised elements in the target culture to gain more acceptance and approval. As the paratexts present and promote the retranslation as source-text-oriented and non-ethnocentric, they are moving closer to “an ideal balance between domesticating and foreignising processes”, in which they “respect all cultural codes of the receiving society” while “the foreign culture is also duly maintained” (Asadzadeh and Abbasi, 2012). These changes are reflections of the increased faithfulness to the linguistic profiles of these retranslations while they also reveal the publishers’ inclination of moving away from the heteronomous pole to the autonomous pole in the field so they can be more submissive to the “autonomous principle of hierarchisation” (Bourdieu, 1993: 38) than to the rules of the field of power.

However, it should be pointed out that this difference in pursuit of capital might also be partially caused by the profile of the

publisher who can be indifferent to the economic capital when is in “possession of substantial economic and social capital” (Bourdieu, 1993: 67), such as Yilin Press (one of the major publishing houses in China that focuses on the publication of translated texts). The social and economic condition of the publishers determines their habitus as a “structured structure”, which works as a strong indicator of the publisher’s decision-making process when they “inevitably incorporate the objective social conditions of their inculcation” in their behaviours (Bourdieu and Johnson, 1993: 5).

Moreover, the innovative reinterpretations made by the retranslations can also be a devotion to the construction of the cultural images of these two literary works while they may inspire future retranslations to seek for even more possibilities in re-imagining the already constructed images. Thus, these retranslations were also “structuring structures through their ability to generate practices adjusted to specific situations” (Bourdieu and Johnson, 1993: 5). When the paratexts reveal little consideration to the conventional images of *Lolita* they indicate that neither the source text nor the target text should be marginalised, they suggested to the future translators a new trend of adjusting the product for a wider scope of readership and to prolong the life of the original.

VI. The going-upmarket stage in translating eroticism

Following the time phase in which the physical design of *Lolita* and *Lady Chatterley's Lover* started to specifically target a narrow readership and show traces of becoming products of serious literature, translations of these two works around and after 2000 illustrated a dramatic change in many aspects in their paratexts. It can be noted that these later translations are putting a lot of effort in to reconstruct the profile of these two books and they are less dependent on the promotional experiences provided by their predecessors. Compared to earlier stages, the translations in this period generally reveal a more obvious intention of establishing a border between themselves and the previous publications.

This sharp change in the physical design might be the result of the contextual changes that took place in the late 1990s and the first decade of the 21st century. After the chaotic period in the 1990s (especially the first half of the 1990s), the development of the publication industry entered a new phase of the “rational development period” between 1996 and 2002, in which the purpose was to “refine the management and the structure of the industry and to improve the quality of the products” (Wang Guanyi, 2008). Afterwards, China witnessed several changes in the publication industry in at least two areas. First of all, the copyright was further protected by the legal system after China’s acceding to WTO in 2001. Since there was a “growth in import and export of copyright between 1995 and 2002” and “China started to participate in the economic globalization after it acceded to WTO in 2001” (Wang Guanyi, 2008), the urgency of “making amends of the current copyright law” is realised by the Chinese government in order to “comply with the regulations of WTO” as well as “to further improve the national system of copyright protection and

promote the development in economy, science and culture” (Shi Zongyuan, 2000). Thus, *Copyright Law of the People’s Republic of China (2001 Amendment)* was issued in 2001, which aims to improve the management of the publication industry in China.

In the second place, the geographic distributions of publishing houses brought more competitions to the industry in the first few years of 2000. Apart from two major publishing industry cities, Beijing and Shanghai, there were many more local publishers becoming strongly competitive in the field, such as Jiangsu, Zhejiang, Sichuan and Guangdong. As a result, “the initial competing relationships in the publishing system was formed” (Diao Qiwu, 2009). This situation could be one of the main reasons for the rapid development in the publishing industry that witnessed “a gradual increase in published copies and book price from 1995 to 2003” (Chen Xin, 2005).

Together with the development in the publication industry, the translation industry in China has also witnessed a rapid development in many ways. Due to the trend of globalisation, demands for professional translators as well as academic research in translation studies have increased dramatically. Consequently, “professional translation and localisation companies have increased by the thousands” and “there were more than 800 registered translation companies in Beijing alone” while the “total number of translation companies in the country was estimated to be more than 3000 by 2002” (Huang Youyi and Huang Changqi, 2009). The significant growth in statistics is accompanied by a gradual realisation of the translator as a professional occupation and translation study as an independent discipline. The professionalisation of translators was not achieved until 1994, in which “Guangdong University of Foreign Studies and Xiamen University pioneered Translation and Interpreting Studies as a B.A degree course with support from the British Council and the University of Westminster in

order to meet the needs of the economic boom in the area” (Zhong Weihe, 2003). Since then, the academic research in translation studies grew significantly with “more than 200 books on translation studies, including reprints of foreign ones, have been published in the last few years” (Sun Yifeng, 2002: 45).

Against this backdrop, the reproduction of *Lolita* and *Lady Chatterley's Lover* went through another wave of retranslation and repackaging, in which both of these two works were retranslated by different translators and the physical package of each version contain distinctive features to differentiate its product from the others. During this period, there were at least seven translations of *Lady Chatterley's Lover* and one translation of *Lolita* published (see table 6-1),

Title	ime	Publisher	Tran slator
<i>Lolita</i> (《洛丽塔》)	005	Shanghai Translation Publishing House (上海译文出版社)	Zhu Wan
<i>Lady Chatterley's Lover</i> (《康妮·恰特里的 情感历程》 <i>Connie Chatterley's Emotional Course</i>)	999	Inner Mongolia: Yuanfang Publishing House (内蒙古：远方出版社)	Zhu Bo
<i>Lady Chatterley's Lover</i> (《查特来夫人的情 人》)	004	Beijing: People's Literature Publishing House (人民文学出版社)	Zhao Susu
<i>Lady</i>		Beijing Yanshan	Yang

<i>Chatterley's Lover</i> (《查泰莱夫人的情人》)	008	Press (北京燕山出版社)	Hengda and Yang Ting
<i>Lady Chatterley's Lover</i> (《查泰莱夫人的情人》)	010	Beijing: Central Compilation & Translation Press (中央编译出版社)	Hei Ma
<i>Lady Chatterley's Lover</i> (《查泰莱夫人的情人》)	013	Beijing Yanshan Press (北京燕山出版社)	Yang Hengda and Yang Ting
<i>Lady Chatterley's Lover</i> (《查泰莱夫人的情人》)	014	Nanjing: Yilin Press (译林出版社)	Hei Ma
<i>Lady Chatterley's Lover in Collected Works of Lawrence</i>	015	Beijing: People's Literature Publishing House (人民文学出版社)	Bi Bingbin (Hei Ma is the pen name of Bi Bingbin)

Table 6-1 publications of *Lady Chatterley's Lover* and *Lolita* in and after 1999

As it is shown above, the reproduction of *Lolita* and *Lady Chatterley's Lover* is no longer relying on the previous translations as more translators participate in the retranslation practice. This is especially obvious for the translation of *Lady Chatterley's Lover* whose retranslation was not produced until 1999 by Zhu Bo (this is also the reason of categorising Zhu Bo's translation in 1999 in this chapter). At

the same time, these two works are approved by the major publishers located in Beijing and Shanghai as well as the publishers that are specialising in the publication of translated texts and are well-recognised by Chinese readers (Shanghai Translation Publishing House and Yilin Press).

Specifically, based on the background research on the profile of these publishing houses, it can be found that all these agencies can be considered as authoritative in their field. For example, Shanghai Translation Publishing House (the publisher of Zhu Wan's translation of *Lolita*) is "the biggest comprehensive translation publisher in China that was founded in 1978". Over the past three decades, it "has been working on translating foreign literary works, academic works social science as well as bilingual dictionaries and textbooks of foreign language teaching" (quoted from the official website of Shanghai Translation Publishing House). Similarly, People's Literature Publishing House was founded in 1951, being "the earlier and largest literary publication agency in China" (quoted from the official website of People's Literature Publishing House) and Beijing Yanshan Press "was founded in 1985 as an organization affiliated to Beijing Municipal Bureau of Cultural Heritage (北京文物局)" (quoted from the official website of Beijing Yanshan Press). Even though the publisher for Zhu Bo's translation of *Lady Chatterley's Lover* is not located in the major publishing industry cities, it is also an agency that specialises in the area of "arts and literature" (quoted from the official website of Yuanfang Publishing House).

Thus, we can easily see that *Lolita* and *Lady Chatterley's Lover* in this time period have already gained approval from the dominant agencies in the field that are considered as representatives of the mainstream aesthetic value and the insurance of product quality. At the same time, as these publishers show less dependence on the previous resources and invested more in reproducing these translations by

commissioning the task to new translators, the purpose of gaining instant economic profits may be surpassed by the intention of reinterpreting the source text and reconstructing these two cultural symbols. After decades of translation, reprinting and retranslation, it must be realised by these producers that the reproductions are faced with more severe competitions from the previous translations while the readers are expecting to see a convincing reason to purchase since many of them have already become very familiar with both the contents and the symbolic meanings these two works. In this situation, it is not hard to find that these publishers introduce “innovations at different points in their respective histories and that their profitability at any point in time is related to each of the innovations that have been introduced” (Roberts, 1999: 656). Thus, we are given the chance to observe many innovative features in the paratexts of the later translations of *Lolita* and *Lady Chatterley’s Lover* and witness the changes taken place in eroticism translation as well as the translation field in China.

The retranslations of these two works in this time period are in better physical condition since both the cover and the texts are printed with papers of good quality and two of them are in hardcovers. It is observed that most of the retranslations are thicker than the previous ones mostly due to the fact that the size of the characters is larger and the paper is thicker. In the case of Zhu Wan’s translation of *Lolita*, there are many more annotations being inserted in the text, making this retranslation physically thicker than the previous ones. At the same time, both Zhu Wan’s translation of *Lolita* and Zhu Bo’s translation of *Lady Chatterley’s Lover* are surrounded by obis with additional promotional elements. Thus, in this period of time, the paratextual changes take place both in their physical form and their contents.

6.1 Blurbs and obis

As the subtitle was abandoned by the publishers during this period, the verbal paratexts on the book cover are taken over by blurbs and the obis. Compared to previous publications, the latest translations are accompanied by introductory blurbs less as it became growingly unnecessary to do so when the market is familiarised by the previous translations. The two translations of *Lady Chatterley's Lover* published by Beijing Yanshan Press as well as the latest translation of *Lady Chatterley's Lover* translated by Bi Bingbin (Hei Ma is the pen name of Bi Bingbin) are not accompanied by any blurbs at all. The other translations distributed their blurbs mostly on the front and back cover as well as the book flap. In this section, the discussion will be focused on the five translations that contain blurbs (and obis), which are Zhu Wan's translation of *Lolita* as well as the translation of *Lady Chatterley's Lover* conducted by Zhu Bo, Zhao Susu and Hei Ma (Hei Ma's translation of *Lady Chatterley's Lover* was firstly published in 2010 and republished in 2014 in hardcover with a different design).

The features of the blurbs and the texts on the obis can be analysed from two aspects. The first one is concerned with how these two books are viewed and how eroticism is reinterpreted. Apart from Hei Ma's translation (2014) and Zhao Susu's translation of *Lady Chatterley's Lover* that still adopts the conventional strategy of revealing the story as a love affair with erotic descriptions, the blurbs in the other three translations not only avoid using eroticism as an eye-catching promotional strategy, but also indicates an intention of strengthening the idea of warning the public and reshaping these two works into educational materials that contribute to the construction of the socially approved moral system. At the same time, in order to convince the readers that these two books should be considered appropriate for serious readings, Zhu Bo's translation of *Lady Chatterley's Lover* and the

blurbs of Zhu Wan's translation of *Lolita* places this responsibility on the original authors by quoting their words on the outside layer of the book package.

6.1.1 Blurbs on Zhu Wan's translation of *Lolita*

On the back cover of Zhu Wan's translation of *Lolita*, an excerpt from the preface of *Lolita* written by a fictional character who works as the editor of Mr. Humbert's manuscript is presented on the back cover. In his view:

As a case history, "*Lolita*" will become, no doubt, a classic in psychiatric circles. As a work of art, it transcends its expiatory aspects; and still more important to us than scientific significance and literary worth, is the ethical impact the book should have on the serious reader; for in this poignant personal study there lurks a general lesson; the wayward child, the egotistic mother, the panting maniac---these are not only vivid characters in a unique story: they warn us of dangerous trends; they point out potent evils. "*Lolita*" should make all of us---parents, social workers, educators---apply ourselves with still greater vigilance and vision to the task of bringing up a better generation in a safer world (Nabokov as John Ray, Jr., 2000).

Originally, this piece of writing belonged to the "allographic preface" of *Lolita*, in which the fictional character "gives details about the discovery or transmission of the manuscript and mentions the corrections made" (Genette, 1997: 289). However, when this part is recontextualised on the back of the cover, it might be given new functions.

First of all, as this part of the text is selected and highlighted on the back cover, it is no longer a personal discussion made by a fictional character whose existence is largely overshadowed by the main characters in the text. Instead, it becomes a more generalised comment on the theme of the story while it also emphasises the idea that the book can be regarded as an educational case study. Consequently, the scope of the target readership is specifically pointed out in terms of

their social identities and occupations. As it is specifically suggested that this book should raise the attention of people who are “parents, social workers, educators”, this section of the blurb is addressing the social groups who might view *Lolita* as a victim rather than an object for consumption and who would like to read the book as a long term investment that contributes to the construction of a better educational system. This intention implied in the blurb can also exclude some readers who still expect to read for instant entertainment when they find that this book is no longer promoted as a product that is designed for pleasure-seeking purposes.

Meanwhile, as the readers’ attention is directed to the educational significance of *Lolita*, the gender distinction is largely removed by this section of the blurb. While most of the previous translations positioned *Lolita* as an object for speculation or an accessory for a more powerful male character in the paratexts, which are likely designed particularly for male consumers, this blurb for Zhu Wan’s translation does not suggest similar ideas since readers of all genders can be included in the target readership and there is no element that appears to be offensive or especially attractive to people of a particular gender. As the blurbs and other paratextual elements of translations of *Lolita* are not designed from a patriarchal point of view, it can be detected that the manifestation of the “commercial women’s discourse” in “advertising, television and film where women are simply used as a selling point” is terminated in this case (Qu Yajun quoted in Spakowski, 2011: 44).

Another significant change in this version of *Lolita* translation is the visibility of the translator revealed by the promotional strategies. The obis from Zhu Wan’s *Lolita* demonstrates a stronger inclination of canonising the product and the translator, which is conducted by showing hostilities towards the earlier translations and giving more

authority to the translator. Specifically, the existence of earlier translations is neglected when Zhu Wan's version is claimed to be "the first Chinese complete translation over the past 50 years since the publication of the original work" ("原著问世五十年来第一部中文全译本"). This strong (false) statement guides readers to question the faithfulness of the previous versions while it claims its "legitimate and monopolised use of a certain class of symbolic goods" (Bourdieu, 1993: 116). Thus, the readers are not only given the idea that they are provided with a translation of full adequacy, but also are encouraged to hold a critical attitude towards the previous translations.

The reference to the position of the translator in the field further supports the publisher's struggle for the monopoly of the reproduction of this well-recognised work. As the translation is introduced to be "the latest authoritative annotated version by the senior translator Mr Zhu Wan" ("资深翻译家主万先生最新权威注释版"), the quality of the translations is ensured and the legitimacy of the translation is granted by the fact that the translation is produced by a dominant figure in the field. By highlighting the identity of the translator and the quality of the translation on one of the most conspicuous areas on the cover, it can be perceived that the promotion of this book has progressed to a phase in which the publisher would put more investment in portraying the book as a repository of literary value rather than a commodity for entertainment. Consequently, this criterion dictates the target readership: those who are particularly concerned with the educational importance of this literary work and possible translational improvement by a senior translator.

On the other hand, in contrast to some previous translations, this piece of paratext indicates that this translation is no longer a product that is going to progress into another improved translation. Instead, by indicating it is an "authoritative annotated version", the

potential for future retranslations is largely repressed by the paratext. This intention of promoting the latest retranslation as a “great translation” (Deane, 2011: 8) after the source text has been repeatedly translated in the target culture brings to mind the “retranslation hypothesis” proposed by Berman who suggests that the “cycle of retranslation” will be put to an end by a “canonical translation” (Berman quoted in Brownlie, 2006: 148).

What canonised this translation is not only its faithfulness and association with a highly respected translator, it is also the inclusion of the texts that compensate the source text that makes this translation significantly different from previous translations. As the annotations surrounding the translated text are specifically mentioned in the paratext, it is to remind readers that there are additional footnotes (the footnotes in the source text of *Lolita* were not created by Nabokov but by Alfred Appel, an academic who focuses his research on Nabokov) being included in this version. However, the textual structure of this section of the blurb may cause the reader to think that the annotations are the work of the translator. There is no concrete evidence to suggest that this is either done consciously by the publisher to lead the readers to believe that the annotations were produced by the translator or if this is just an unconscious act that accidentally results in semantic ambiguity. Regardless, this reference to the additional footnotes in the text is still a suggestion that this translation is an “explicitation” of the source text as well as its predecessors by being a “manifestation of something that is not apparent but concealed or repressed in the original” (Berman, 2000: 289). By indicating that this translation is accompanied by annotations whose functions are generally perceived as providing explanatory information on the text, the verbal paratext on the obis implies to the readers that the latest translation is more engaged with accuracy and comprehensiveness by providing additional

messages that were not included in either the source text or the previous translations. Therefore, based on what is proposed in the paratexts, this latest retranslation of *Lolita* possesses the characteristics of a “critical translation”, which aims to “retranslate a work already extant in an acceptable form in the target language, in order to present the reader with a valid interpretation of the original work that the earlier translations do not possess” (Kraszewski, 1998).

6.1.2 Blurbs of translations of *Lady Chatterley’s Lover*

The proposal of distinguishing this work from its previous reputation as a book of immorality is also strongly promoted in some versions. In Zhu Bo’s translation, the blurbs are quotations from Lawrence’s *A Propos of Lady Chatterley’s Lover*, which justifies the author’s own purpose of creation. On the obis of this version of translation, it is indicated that “in spite of all antagonism, I put forth this novel as an honest, healthy book, necessary for us today” and “far be it from me to suggest that all women should go running after gamekeepers for lovers” (Lawrence, 2006: 307-308). Another translation of this literary work by Hei Ma (2010) quotes Richard Hoggart who held the view that *Lady Chatterley’s Lover* should not be regarded as a “dirty book” on the trial of *Lady Chatterley’s Lover* by suggesting that this book is “virtuous, if not puritanical” (Hoggart, 1960). Thus, “if we insist on trying to read even this book as smut, it is we who are dirty. We are doing dirt, not on Lawrence (he knew what to expect), but on ourselves” (Hoggart, 1961: v). In contrast to the earlier strategies that put this work in juxtaposition to pornography, these verbal paratexts on the covers of the translations are actively shielding *Lady Chatterley’s Lover* from the possibility that it will continue to be misjudged by the readers.

The increase of translator’s visibility can also be found in Hei

Ma's translation of *Lady Chatterley's Lover* (2014). As the translator Hei Ma contributes his interpretation on *Lady Chatterley's Lover* as its preface by defining it as *A Lyric of Life on the Wasteland* (《废墟上生命的抒情诗》), the verbal paratexts on the obis borrowed the title of this preface and altered it into "*A Fairy Tale of Life on the Wasteland and a Hymn of Humanity*" (《废墟上的生命童话，一首人性的赞美诗》), echoing the comments of the translator on the source text and approving his identity as an authoritative interpreter. Similar to Rao Shuyi's translation, this preface is self-commissioned rather than being commissioned by the publisher. The adaptation of the words of the translator is a possible reflection that he was allowed more privilege to raise his/her voice in presenting and promoting his/her own work.

The blurb on the front cover, which identifies this translation as a "commemorative version", is another demonstration of the intention of consecrating this translation. Although this label-like blurb is just a simple reference to the idea that this is a translation of a memorable literary masterpiece, it is the publisher's a strong remark of the significance and particularity of their product. In fact, this translation contains omissions on the discussion of Bolsheviks and simplifications in translating erotic descriptions. However, when this translation is labelled as a commemorative version (without explanation of why this translation can be considered as commemorative), the under-translation and unfaithfulness in the text are largely concealed while this affirmative yet ambiguous label could trigger people's positive "value assumptions" (assumptions about what is good or desirable) when they are making evaluations about the quality of the book (Fairclough, 2003: 55).

Based on the analysis of the blurbs and the obis of the translations of *Lolita* and *Lady Chatterley's Lover* from this time period,

it can be noted that there is a growing inclination to reconstruct these two works as products for serious readings and academic studies. However, this reconstruction does not only take place internally by altering the paratextual designs and translational strategies, but also externally, especially in Zhu Wan's translation of *Lolita*, by maintaining a negative relationship with the earlier translations and reducing their importance in the translation history of these two works.

Judging by the features illustrated in the verbal paratexts on the covers of the books, there are at least two possible struggles taking place in these translations. First of all, these later retranslations, as newcomers to the market and the literary field, are faced with competition for more reception from "spectators capable of knowing and recognizing them as (symbolic objects)" (Bourdieu, 1993: 37). While these two works possess a long translation history with many translated versions being consumed and accepted by the public, the later retranslations are faced with a constant struggle of convincing the readers of their authority to redefine and reinterpret the source text. With Zhu Wan's translation being an "authoritative annotated version" and one of Hei Ma's translations (2014) labelled as a "commemorative version", the readers are presented the idea that these retranslations are trustworthy and can help them to access the true meaning of the source text.

Secondly, the promotion of these two books are not solely dependent on the controversial reputation, the complex publication history or the artistic value of the source text. As the name or the contribution of the translator is referred to on the physical package of the book, it is a possible sign that suggests the publishers are starting to realise the importance of translation in the area of commercialising the text. Thus, in these cases, translation practice, as well as translators in the chain of literary production, were given the opportunity to cross the

borderline between the field of linguistic mediation and the field of marketing.

6.2 Prefaces, postfaces and publisher's prefaces in translations of *Lady Chatterley's Lover*

The translations of *Lady Chatterley's Lover* during this time period are all accompanied by prefaces and/or postfaces contributed by the translators or the editors while Zhu Wan's translation of *Lolita* does not contain by any verbal paratexts inside the book. This could be because Zhu Wan passed away before the publication of his translation so his visibility is not reflected in these paratextual elements. As for the other available prefaces, postfaces and publisher's prefaces, innovation is a key factor in describing their features. Specifically, the innovative features are revealed from two aspects, which are how the background of the author is analysed and how the text is reinterpreted, including the critical reinterpretation of the previous interpretations as well as a reinterpretation of the characters in the text.

First of all, it can be observed that the introduction of the author integrated in the preface uses a reductive strategy that solely presents the educational background, the professional experience and/or the literary achievements of the author for the sake of censorship or promotion. Instead, many of the prefaces are presented from a structuralism perspective, which aims to interpret the text by making reference to the author's personal life experience. For example, in Yang Hengda and Yang Ying's translation of *Lady Chatterley's Lover* (2013), Lawrence and Frieda Weekley's relationship is illustrated in detail with Frieda Weekley being presented as the "real Lady Chatterley" due to the fact that she ran away with Lawrence despite being married to Ernest Weekley and having 3 children. Meanwhile, it is suggested in the preface that Frieda's "directness, sensuality and living-for-the-

moment" (Worthen quoted by Shou Zhu in Yang Hengda and Yang Ying's translation of *Lady Chatterley's Lover*, 2013: 12) is considered to be especially influential to Lawrence, who had previously been a "reserved and cautious author in describing sexuality". Thus, she is the "woman of a lifetime" for Lawrence and "the prototype of *Lady Chatterley's Lover*" (Worthen quoted by Shou Zhu in Yang Hengda and Yang Ying's translation of *Lady Chatterley's Lover*, 2013: 12).

The constitutive factors in constructing Lawrence's writing style are discussed in the 2008 publication of Yang Hengda and Yang Ting's translation of *Lady Chatterley's Lover*, in which parental influences are considered to be one of the important factors that gave birth to this literary work. It is revealed that Lawrence inherited "directness in discussing the private affairs between men and women" from his father and his use of "noble standard English" from his well-educated mother (Yang Hengda, 2008: 1). Therefore, the preface builds a connection between the fictional text and the real-life experience of the author. In these two prefaces, the introduction of Lawrence is no longer a mere device that convinces the readers of the legitimacy of the text due to the significance of the author; rather, these illustrations on the author's life experience do not avoid the fact that there are also some morally controversial affairs in Lawrence's personal life and *Lady Chatterley's Lover* is, to a certain extent, related to events that take place through the author's lifetime.

This method of investigating in the relevance between the author and the text and presenting this relevant information in a neutral way are possible reflections that the retranslation of *Lady Chatterley's Lover* is in a phase where justification of the legitimacy of the text is largely excluded from the paratexts as it is no longer necessary to do so. As the introduction of the author is carried out in an analysing (rather than simply presenting the facts) but readable way, the publishers or

the (commissioned) writers of these prefaces include their own voice by integrating the result of their study on this literary work into the paratexts. Although the specific purpose of these analyses is not stated in the prefaces, there is no doubt that they can simultaneously perform the functions of popularising the background knowledge of the creation of this literary work and providing more resources for academic studies in many aspects.

Following the reintroduction of the author, the interpretation of the text is also carried out from different perspectives. The most representative examples are the appearance of the critical discussions on the comments previously made in the prefaces and postfaces in earlier translations as well as the realisation of the issues and previous comments about feminism in the text. For instance, the preface written by the translator Zhao Susu (2004) in her translation of *Lady Chatterley's Lover* points out that Yu Dafu's interpretation (included in Rao Shuyi's translation of *Lady Chatterley's Lover*) is a "distortion of Lawrence's philosophy" by aligning Lawrence's work with the ideas of "indulgence in sexuality and nihilism" (Lu Jiande, 2004: 10). Specifically, this preface points out that Yu Dafu's interpretation on this literary work is in contrast with Lawrence's proposal in *Lady Chatterley's Lover*, which condemns the idea of yielding to (sexual) pleasures. Furthermore, "the members from the 'decadent and dissipated literature' in the 1930s always aligned themselves with some well-recognized American and European writers to strengthen their influence" (Lu Jiande, 2004: 10). When this misjudgement on Lawrence progressed in the 1980s, where the "long depressed desire was suddenly freed", Lawrence was imaged as a "British author of eroticism", which is extremely humiliating to Lawrence's reputation and his works (Lu Jiande, 2004: 11). Meanwhile, according to this preface, the false manipulation of *Lady Chatterley's Lover* by many publishers was because of the fact that "we always shy

away from talking about sex until it becomes a 'dirty little secret'. However, this "'dirty little secret' eventually became a large selling point for the unauthorised workshops (which published pirated versions of *Lady Chatterley's Lover*)" (Lu Jiande, 2004: 11).

First of all, these criticisms by Lu Jiande, the author of the preface, are challenging the well-established comments made by Yu Dafu's, which is commonly perceived as one of the most symbolic interpretations that has been firmly implanted among generations of readers. Meanwhile, the previous translations and publications of this literary work are explicitly denounced for the reason that they fail to shoulder the task of faithfully presenting the prominence of Lawrence's work while they reduce the significance of *Lady Chatterley's Lover* as a way of increasing profits. The confrontation to the commonly received interpretation as well as to many other previous publications is no doubt an ambitious move that aims to push the culturally consecrated figures relevant to the interpretation and reproduction of this literary work into the past while it struggles to "initiate a new epoch" (Bourdieu, 1993: 60) by announcing new interpretations of this work in a new context.

A similar confrontation between newcomers and well-recognised figures can also be observed in Yang Hengda and Yang Ting's translation, which presents Nabokov's criteria on how to define a good novel as well as his criticisms on *Lady Chatterley's Lover* by saying that "I must fight a suspicion of conspiracy against my brain when I see it blandly accepted as 'great literature' by critics and fellow authors of *Lady Chatterley's* copulations" (Nabokov quoted by Shou Zhu in Yang Hengda and Yang Ting's translation of *Lady Chatterley's Lover*, 2013: 7).

In a similar way to Yu Dafu, Nabokov, the author of the repeatedly translated *Lolita* and a well-recognised figure in the literary field in China and abroad, is critically challenged by the writer of this

preface who indicates that “it is hard to judge the quality of a novel solely by its innovation...and whether the copulations in *Lady Chatterley’s Lover* is a conspiracy or not does not hinge on Nabokov’s words” (Shou Zhu, 2013: 7). Although the conservative nature of Lawrence’s writing style is also admitted, the negative attitude towards Nabokov’s harshness on *Lady Chatterley’s Lover* is obviously illustrated in this preface as it points out that “he has expressed his surprisingly dysphemistic criticism on many other fellow writers based on his criteria on judging a good novel” (Shou Zhu, 2013: 7). On the one hand, as the preface declares its confrontation towards the previous comments made by a comparatively more authoritative figure in the field on *Lady Chatterley’s Lover*, it is another example of the publisher’s inclination to strive for a different interpretation on this well-recognised literary work and struggle for more symbolic value by presenting its rebuttal towards the comments of another producer in the literary field. On the other hand, this disagreement of Nabokov’s literary proposals might be another possible reflection of the long-term competitive or even antagonistic relationship between *Lady Chatterley’s Lover* and its competitor, *Lolita*.

Apart from challenging the previous comments on *Lady Chatterley’s Lover*, the verbal paratexts in the book also illustrate another significant change in how they view the female character. The most typical examples can be found in Zhao Susu’s translation (2004) and Yang Hengda and Yang Ting’s translation (2013) of *Lady Chatterley’s Lover*, in which the prefaces are reluctant to discuss the female character, Lady Chatterley, from a patriarchal point of view. It is indicated in Yang Hengda and Yang Ting’s translation that “a man never views a woman as an equal partner when they are in a sexual interaction. Thus, they will become furious if the woman shows more initiative for pleasure” (Shou Zhu, 2013: 2). The matter of equality for a

man and a woman in a romantic relationship is more thoroughly analysed in the preface of Zhao Susu's translation. By stating that Lawrence was once advised by his friends that "Constance should leave Clifford when he is a healthy man" since "to consider the disability of Clifford as a reason (of Constance's absence in their marriage) makes her behaviour seem indecent" (Lu Jiande, 2004: 5) as well as it being considered by other critics that "the accent and offensive language used by Mellors are the extension of his male authority", the author of this preface starts to realise that *Lady Chatterley's Lover* is encouraging feminism. However, "many Chinese comments on *Lady Chatterley's Lover* always consider the disability of Clifford as a prominent reason of Constance's departure (Yu Dafu keeps mentioning that Constance is "strong and active" but "lives a life of virtual widowhood") while they ignore the advice given by Lawrence's friends. This discrepancy in moral sensitivity leaves people in great concern" (Lu Jiande, 2004: 5).

The realisation of the issue of feminism as well as the critical discussion on the previous comments about this book through the view point of feminism might simultaneously be a contribution to and as a result of the feminist development in China, during which "the feminist thought in the literary field started to appear in the 1980s and progressed to a stage of rapid development in the 1990s" (Ding Yisha, 2003: 63). In this process, a wave "characterized by the rise of women's consciousness about themselves as women, the formation of women's organizations, and the creation of new forms of activism to protect women's rights and interests to embark on a new discourse on women" is witnessed (Ngan-Ling Chow, Naihua Zhang and Jinling Wang, 2004: 163). In addition, the importing of foreign works, such as *Jane Eyre* by Charlotte Bronte and *A Room of One's Own* by Virginia Woolf, is another prominent reason for the development of feminism in the Chinese literary field (Ding Yisha, 2003).

Against this backdrop, the interpretations of *Lady Chatterley's Lover* in some of its translations are deprived of the features that conventionally view this book as an object of consumption for the readers, especially the male readers. While many of the previous paratexts present the image of Lady Chatterley from the position of an observer, who stares at her and judges her behaviour in a way that considers her departure from her marriage as a kind of surrender to physical needs, these new interpretations can be seen in opposition to the previous reading when they start to analyse Lady Chatterley as a character who "is neither diversion nor prey" and who is "not an object confronting a subject but a pole necessary for the existence of the pole of the opposite sign" (Beauvoir, 2011: 271). Consequently, these new interpretations provide new ways of claiming the legitimacy of the book as they shift their focus from convincing the readers of the artistic value in describing eroticism to guiding their attention towards focusing on the individuality of the character. Meanwhile, the integration of such a well-known literary work with the subject of feminism largely prevents the interpretations of this work from the perspective of male egoism while it also contributes to the construction of feminism both as a social trend and an academic field of study.

Meanwhile, apart from Zhu Wan's translation of *Lolita* that mentions the faithfulness of the translation, the adequacy of translation is not used as a major selling point in all the translations of *Lady Chatterley's Lover*. On the contrary, there is even one translation points out concretely in its publisher's postface that the product is a re-edited version that "can be even read by teenage students and undergraduates" (publisher of Zhu Bo's translation, 1999). The reason for the omission and under-translation is because "a large amount of descriptions on eroticism in the complete translation is not appropriate for publication" so the publisher considered it necessary to "provide a re-edited version

that fits the need of the national readers". Although this statement is located on the last page of the book so that most of the readers would not be informed of the inadequacy of the translation before they start reading, this is still a highly unanticipated message to be found in the translation of *Lady Chatterley's Lover* judging by the fact that the faithfulness in translation has always been used as major promotional leverage to relieve the readers from the anxiety that they may be given a diminished version.

As a matter of fact, censorship in translations of *Lady Chatterley's Lover* is carried out in other versions as well as Zhu Bo's translation. For example, there are omissions in the descriptions of Bolshevik and sexual intercourse in Hei Ma's translation published in 2014. However, these omissions are not highlighted in the paratextual elements so that the readers would not be made aware of these omissions unless they do a comparative study between the source text and the target text. Although it is too hasty to make a generalised argument based on an individual case in which a statement of omission and under-translation is made in Zhu Bo's translation, it can still be considered as an extreme case in which the publisher openly claims its "desire to distance itself from a text that it does not approve of" (Pellatt, 2013: 88). This public statement of omission reminds us of a previous translator's note on the transcript of the interview with Nabokov included in Yu Xiaodan's translation (1989), in which the translator (Zhang Ping) makes an announcement about his omission of the "wrong" discussion on Leninism. However, the impact of the earlier statement is restricted to a single paratextual element without any interference in any other parts of the book whereas the influence of the statement in Zhu Bo's translation stretches to the whole translated text.

The potential messages delivered by this peculiar publisher's postface can be categorised in at least two aspects. First of all, the

assumption made by the publisher of the general demand of the target reader when popularising this literary book is not simply based on the purpose of reading (entertaining or academic study). Instead, the basis of the publisher's presupposition of the reception parameter of the target readership is specified by their age group (teenagers) and their identity (student). On the surface, this alteration in determining the translational and promotional strategy is another reflection or extension of the idea proposed by *skopos* theory that views translation (as well as its paratexts in this case) as a result of the intended activity "to achieve a particular communicative purpose in the target audience" (Nord, 2006: 133).

However, this declaration might also be a display of the change of the relationship between the publisher and the readership. In the aforementioned case analysis, most of the publishers occupied an inferior position when facing with the demand of the market. Therefore, it can be observed that the publishers were inclining to expand the scope of their product in the paratexts, which introduce the product from varied aspects, in order to be as inclusive as possible. Against this backdrop, the authority of the publisher might be largely overshadowed by the needs of the market. On the contrary, as the publisher's postface in Zhu Bo's translation actively defines what should be read by the readers and what should be excluded, it is acting as an authority who has the ability to determine in a top-down order what is appropriate in the source text and what should be the object of appreciation. Apart from the possibility that the publisher started to have more confidence in the success of this translation so that it could afford to discard the promotion of eroticism in the paratexts, this publisher's postface is a reflection of the increase of publisher's voice in redefining the profile of its product with an opposite approach compared to the previous promotions. There is also a change in the self-positioning of some

publishers from a producer that survives and makes profit by prioritising the demand of the market or the specific criteria of the literary field to a social agency that is more concerned with the education industry in which the reception parameter of readers of from different age group is taken special care of.

Based on the features found in the prefaces and postfaces of the retranslations of *Lady Chatterley's Lover*, it can be seen that many publishers are making an effort to distinguish their products from the others by composing or selecting (some of the prefaces are allographic prefaces) articles that aim to provide innovative interpretations on the text by critiquing the previous ones. Meanwhile, there is a greater focus on presenting more relevant background information as well as other related research on this work so that these paratexts are more inspiring for the readers who are engaged in the (academic) study of Lawrence's works. Thus, although it is not directly indicated in most of these paratexts that their products should be given the legitimacy for targeting the other producers in the literary field, they are functioning as initiators to potential research to a larger extent compared to some of the earlier interpretations.

Many authors of these verbal paratexts, whether they are involved in the production process of these products or not, are not only recommending the book to the readers, but also presenting their criticisms towards the previous verbal paratexts or "exhibiting their scholarly knowledge" (Pallett, 2013: 92), which is obvious in Hei Ma's translations of *Lady Chatterley's Lover* as he added a preface as a discussion of the work of Lawrence that includes references to other works of Lawrence and his own previous translations of Lawrence's works. As they start to bring up with contrastive ideas on how to decipher the text, they are declaring "not only their judgement of the

work, but also their claim to the right to talk about it and judge it”, thus, the critics “take part in a struggle for the monopoly of legitimate discourse about the work of art, and consequently in the production of the value of the work of art” (Bourdieu, 1993: 36). The competition between the translation and the retranslation together with the struggle between different interpretations of the text altogether constitute a unique identity for these new products and simultaneously provide the readers a reason to purchase these works.

However, it should be realised that the intention of encouraging more innovative and academic analysis on the text does not totally overshadow the fact that the publishers are agents who also take economic profit into consideration. Thus, it can also be observed that the paratexts oriented towards the symbolic value of the texts are accompanied by the ones that focus on the commercial promotion. The most obvious one can be found in the Publisher’s Preface in Zhao Susu’s translation, which indicates that their selection criteria include “the awarded books that can represent the mainstream literature in Europe and America”, “the contemporary best-sellers that were once or still are welcomed by the readers from all over the world” and “the latest publications that are influential in the West”. Meanwhile, the major feature of their publications is “readability”, which is expected to be “warmly received by readers from every class” (People’s Literature Publishing House, 2004).

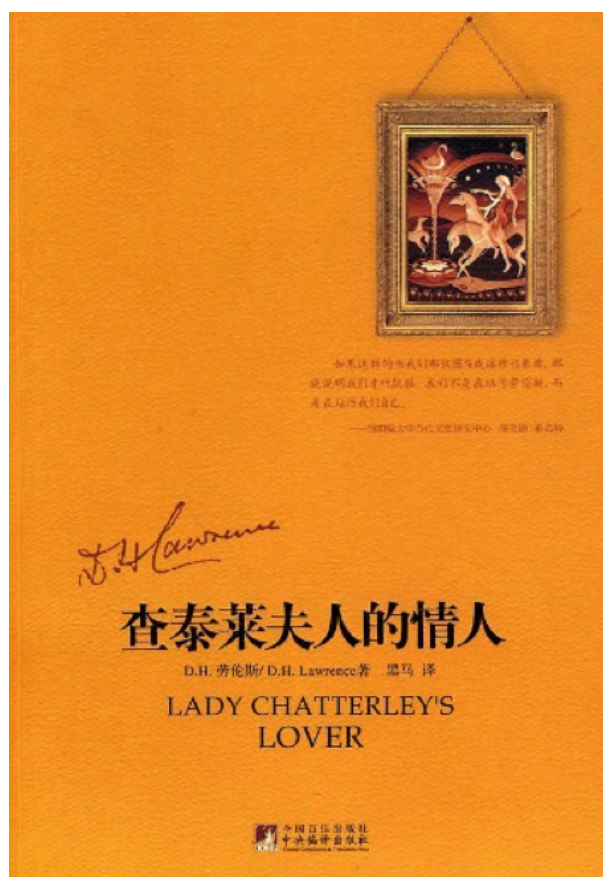
Broadly speaking, the pursuit of innovation in the prefaces and postfaces are aligned with the desire of some publishers to stay in the “comfort zone” of ensuring the commercial profit of the product by relating to a wide scope of readership. As retranslations of a well-known literary work, the verbal paratexts, including the ones on the cover (blurbs) and those inside the book, are claiming legitimacy of reinterpreting the text without neglecting economic capital since these

products are processed by the agents through whom “the logic of the economy is brought to the heart of the sub-field of production-for-fellow-producers” (Bourdieu, 1993: 39). Therefore, while many of the verbal paratexts reflect the intention of striving for more autonomy in redefining the text, they are still carried out with more, but not total, indifference towards the economic benefits.

6.3 Cover images and illustrations

The repackaging and reinterpreting of *Lolita* and *Lady Chatterley's Lover* are also illustrated by the visual materials surrounding the translated text. The cover design of these two books in this time period appears to be completely different compared to many of the earlier ones in which the pictorial elements are manipulated to present the image of the main characters and emphasising the erotic features of the text. However, when it comes to the later translations of these two books since 1999, all of the visual paratexts moved away from illustrating the erotic aspects and progressed to a stage in which the books are presented in a less expressive and tempting style. As suggestions of eroticism, at least the explicit ones, are almost entirely excluded from the cover of the book and instead the readers' attentions are redirected towards other elements in the story.

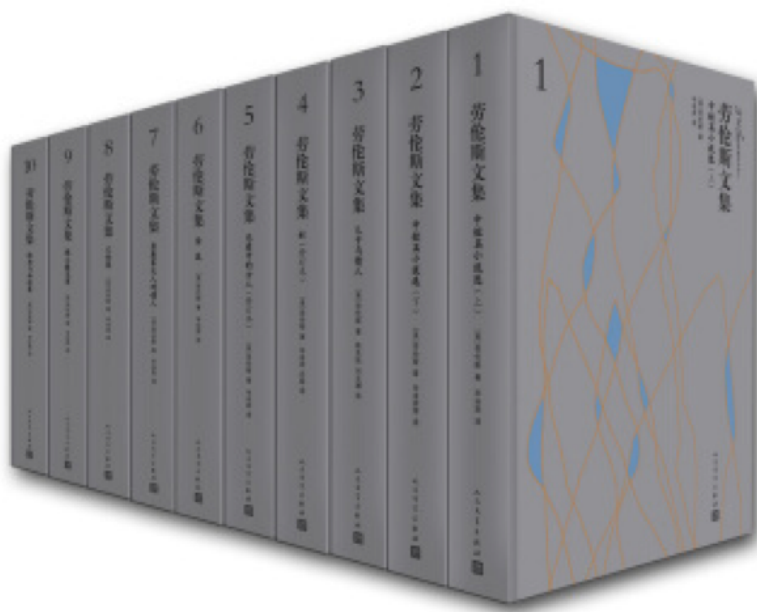
The visual repackaging of these books reveals three kinds of features. The first, and the most straightforward, is simplification, which is to present the book by a plain cover with nearly no informative or promotional materials. In this case, the readers are faced with a book cover of neutral style which is endowed with nearly no visual image to manipulate their perception of the translated text. This kind of design style can be found on Hei Ma's translations of *Lady Chatterley's Lover* published in 2010, 2014 and 2015 respectively.



6.3-1 Hei Ma's translation of *Lady Chatterley's Lover*, 2010



6.3-2 Hei Ma's translation of *Lady Chatterley's Lover*, 2014



6.3-3 Bi Bingbin's (Hei Ma) translation of *Lady Chatterley's Lover* in *Collected Works of Lawrence*, 2015

It can be seen that these three covers of *Lady Chatterley's Lover* are largely simplified in colour tone and illustrative materials. Apart from the blurbs, titles and the names of the original author and the translator, these covers are taken over by one dominant hue with a large part of the space being left blank. Furthermore, as these covers retreat from visualising the main characters in the book, some of them redirect their attention to the author as an object of visualisation. This phenomenon can be found in Hei Ma's translation (6.3-2) as well as Yang Hengda and Yang Ting's translation of *Lady Chatterley's Lover* (6.3-4).



6.3-4 Yang Hengda and Yang Ting's translation of *Lady Chatterley's Lover*, 2013

Presenting the portrait of the author in a black-and-white picture is a very neutral way of visualising the book-related materials. The appearance of the author on the book cover emphasises the promotion of the book as a work of Lawrence rather than a work of a love affair or a work with a controversial reputation. This strategy of foregrounding the image of the author on the book cover suggests that the publishers are targeting readers who choose their reading materials based on the profile of the author. Roberts proposed that “readers of popular fiction read by ‘genre’ rather than by ‘author’” whereas readers of serious literature would select their book on a reversed criteria (Roberts, 1990: 32), the target audience of these book covers are very

likely to be those who recognise the prominence of Lawrence in the literary field and those who would disengage *Lady Chatterley's Lover* from its accustomed erotic image and relate it to the greatness of the original author.

The plain and the author-oriented book cover design largely reflects an inclination of presenting the book in an innocent and indifferent style. Unlike many of the previous book covers which illustrate a (false) adaptation of the female character in the text and maintain some form of communication with the viewers by inviting them to indulge in the image or presenting the (sexual) charm of the subject, these plain book covers do not show any visualised interpretation on the image of the characters nor do they make any effort to actively attract the readers. This increased distance caused by the plainness of the cover could be the result of these books being more focused on their prestigious status as world classics than attracting readers from the general public.

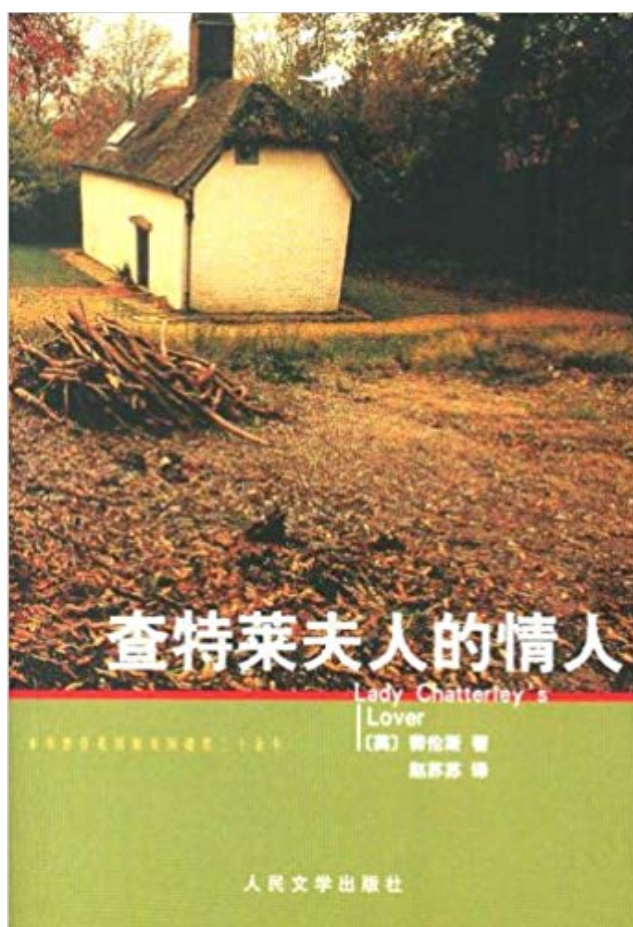
The plainness of the cover design could also be because the book is so well-recognised by the target readers that the cover is not required to function as an introductory or tempting device for new readers. On the contrary, these plain covers are inclined to package the book as a product that the readers "will want to keep on their bookshelves for many years" (Pellatt, 2013: 89). In another word, the plain book cover is a statement that the book has moved away from its previous status as a product that was immediately consumed and disposed of. Instead, it is now presented as a canonical work that is produced for serious readings with the book cover being "a symbolic stand-in for the book itself" (Powers 2003: 135).

The second strategy used in these book covers to canonise the product is to use a symbolic object to allude to the key features of the text in contrast to the explicit representations in previous publications.

In this style of design, the book cover is more informative than the plain cover design. There are some text-related messages being revealed in a way that the readers are granted a large space for multiple interpretations while they are also required to independently decipher the message. Typical examples of this type of design can be found in Zhu Wan's translation of *Lolita* and Zhao Susu's translation of *Lady Chatterley's Lover*.



6.3-5 Zhu Wan's translation of *Lolita*, 2005



6.3-6 Zhao Susu's translation of *Lady Chatterley's Lover*, 2004

On the above two covers, the illustrations appear to be insignificant or random for those who are not familiar with the story or who are less able to see the relevance between these symbolic objects and the story. With the absence of the human character on the book cover, it might be more difficult for the readers to build an emotional connection with the non-human objects without any intentional or manipulative guidance given by human subjects. However, a simplification of the illustrative materials does not mean that the interaction between the cover and the translated text is weakened. In fact, most of the prominent elements in the story are preserved in these symbolic images.

In Zhu Wan's translation of *Lolita*, the only pictorial element

on the cover is a vase-like bottle in the middle with a straw and a small white flower inserted in the bottle. Except from this image, the whole cover is dominated by a hue of bright yellow without any other illustrations. Broadly speaking, the whole cover brings about an atmosphere of innocence and light-heartedness, which could be an echo of the character of Lolita, a pure but naïve teenage girl. Meanwhile, the small white flower in the bottle might also be a reference to the fragility of Lolita who was severely manipulated by her stepfather. Due to the fact that the flower is highly perishable once it is removed from its plant, the image is possibly a reflection of Mr. Humbert's anxiety towards the passing of time and the vanishing of the youth of "nymphets" (young girls). As a result, at least one of the major conflicts present throughout the whole story is presented by this symbolic picture and the colour on the cover.

In addition, although this cover does not expressively reveal any kind of erotic message and the readers can easily avoid being offended by any vulgar elements, the theme of eroticism can still find its way to attract readers who are familiar with Chinese traditional literature and other studies on symbolic reflections of eroticism. Historically, vase was considered to be "directly related to sex organs" (Huang Lin, 2008: 35.3%) and it is also believed that "the vase represents the embrace of a mother" so that "it is regarded as a symbolic representative of the nature of women" (Li Fuqing quoted in Huang Lin, 2008: 35.3%). The connection between the vase and sexuality is mostly reflected in the well-known traditional Chinese novel of eroticism, *Jin Ping Mei* (also translated as *The Golden Lotus* or *Plum in the Golden Vase*), which contains the character for vase (Ping) in its title and labels one of the main characters (Li Pinger, 李瓶儿), who is known for her extramarital affairs, with this symbolic character.

Apart from in traditional Chinese culture, the symbolic

meaning of a vase is also explained from a psychological perspective. In his book, *A General Introduction to Psychoanalysis*, Sigmund Freud pointed out that “the female genital is symbolically represented by all those objects which share its peculiarity of enclosing a space capable of being fulfilled by something---viz., by pits, caves and hollows, by pitchers and bottles, by boxes and trunks, jars, cases, pockets, etc.” (Freud, 1920: 128). It is reasonable to assume that the appearance of a vase on the book cover is a possible effort made by the publisher to provide readers with suggestions of eroticism in multiple ways, including recalling their cultural memories and making possible psychological inferences. However, the effectiveness of all of these efforts depends on the readers’ awareness of cultural heritage or psychological terms. In another word, the highly symbolic image on the cover might be only decipherable to readers who are educated enough to “possess practical or theoretical mastery of a refined code” (Bourdieu, 1993: 120).

This strategy of addressing intellectuals who have enough prior knowledge to relate to the signified meaning of the image is also adopted by Zhao Susu’s translation of *Lady Chatterley’s Lover*. As it is shown in 6.3-6, a large part of the cover is taken up by an image of a cottage in the woods. For people who are familiar with the story of *Lady Chatterley’s Lover*, this natural scenery contradicts the image of an industrial world where the major concern is “the life of the mind, money and machinery”, whereas the pastoral “Mellors World” is a place where “the life of body, tenderness and nature” are the dominant themes (Jackson, 1993: 364). As it is pointed out by Humma (1983), in *Lady Chatterley’s Lover*, “the turbulent outer ring is, of course, the modern mechanistic society epitomized by Clifford Chatterley’s collieries; the pastoral circle is Wragby Wood; the sacred centre is the pheasant hut” (Humma, 1983: 77). Therefore, the presentation of the scenery of

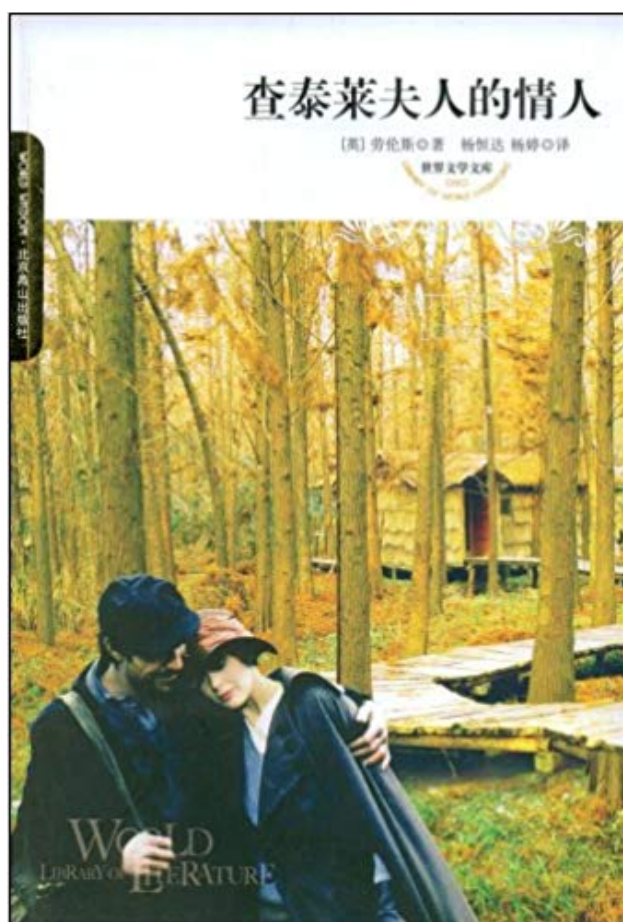
nature on the front cover is a reference to one of the most prominent metaphorical elements in the book. The illustration of the highly readable physical charm of human figure depicted on the cover of the previous translations is replaced by more implicit inferences to Connie's "rebirth and regeneration" (Humma, 1983).

The publishers' emphasis on the symbolic objects relevant to the translated text simultaneously suggests their determination to abandon the superficial interpretations of these two books. While these less-appealing book covers exclude some readers from the target readership, they might appear to be more enlightening and less disturbing to those who are aiming to leave behind the misjudgement surrounding these two books and form their own interpretations. Thus, although the publishers seem to be less manipulative, they are still active in selecting their target readership by including less comprehensible messages in the seemingly insignificant or even ambiguous image on the cover.

Compared to the book covers discussed above, the other two covers are slightly more informative and expressive. In Zhu Bo's translation as well as Yang Hengda and Yang Ting's translation (2008) of *Lady Chatterley's Lover*, human figures still play a major role in the compositional elements of the book cover. However, the human figures that appear on the outer package of the book no longer aim to captivate people's (sexual) fantasy.



6.3-7 Zhu Bo's translation of *Lady Chatterley's Lover*, 1999



6.3-8 Yang Hengda and Yang Ting's translation of *Lady Chatterley's Lover*, 2008

Surprisingly, the image on the cover of Zhu Bo's translation is a religious symbol rather than an adaptation of the characters in the translated text. Although this image has nearly no direct relevance to the story of *Lady Chatterley's Lover*, most of the readers are still able to interpret the meaning of the crucifix as an individual piece of art since this religious object is so well-established in Chinese culture that the readers from a non-Christian background are aware of what it represents. It is commonly known that the crucifix refers to "Jesus' acceptance of a hideous death for the sake of the salvation of others, presenting the central image of the Christian faith" (Woodford, 2018: 92). However, this religious symbol is likely to go through a transition of

meaning when it is recontextualised on the cover of *Lady Chatterley's Lover*.

The image in 6.3-7 does not depict the physical suffering of Jesus since there are no wounds on his body and the facial expression, which conventionally shows that he is in agony, is hidden from the audience. Therefore, the major purpose of this painting is to represent “the spiritual meaning behind the ordeal of the Crucifixion” (Woodford, 2018: 93). When this image is displayed in front of the general audience who are not necessarily religious but are aware of the connotation represented by this symbol, the image might be largely deprived of its religious meaning but to function as a “navigational device and an object of veneration” (Saunders, 2013: 9). This is undoubtedly in conflict with the morally challenging elements in *Lady Chatterley's Lover*. In this case, this cover image has surpassed the basic function of interpreting or representing the translated text but progressed to the stage where the publisher is overshadowing the conventional perception of the book by directing the readers' attention to another symbolic object in one of the dominant ideologies in Western culture. As a result, the religious image on the front cover is very likely to cause a large fracture between the book, *Lady Chatterley's Lover*, and people's stereotypical perception of the book.

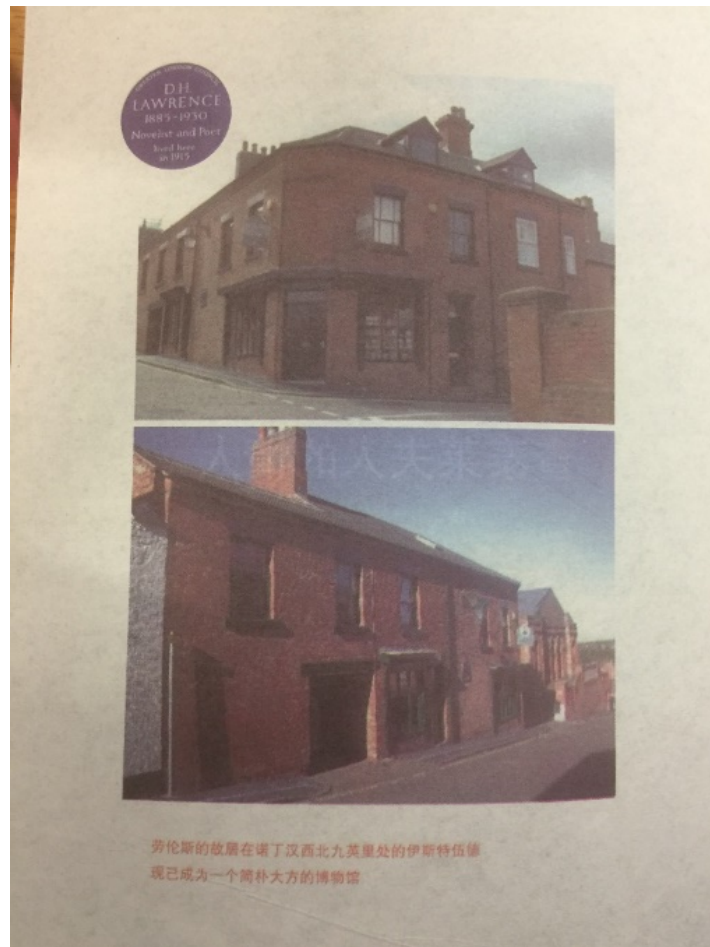
Similarly, the front cover for Yang Hengda and Yang Ting's translation (2008) of *Lady Chatterley's Lover* (6.3-8) also includes an innovative way of illustrating the human figures. It can be seen that the front cover includes the male character together with his female partner so the image presents their relationship rather than a simplified display of the features of one character (usually the female character). Thus, the role of the reader changes from an observer who may maintain a form of communication with the subject in the image to a third-party spectator of the communication between the two characters. In this

case, the image detaches itself from the eye-catching purpose and focuses on performing as a neutral demonstration of the relationship between the main characters.

Although the woods and the cottage in the background could be an implication of Lady Chatterley escaping from her marriage and the couple presented is obviously a reference to the love affair, the controversial relationship between these two characters is presented in a highly euphemistic way that emphasises the affections between Lady Chatterley and Mellors without any suggestion of sexuality. In this neutral, even positive, capture of a certain moment in the book, the publisher does not reveal any obvious judgement, exaggeration or accusation of their love affair. Thus, the readers are not guided unconsciously by any strongly biased image to have preconceived ideas before they begin to read the translated text.

Aside from the book cover, there is one translation of *Lady Chatterley's Lover* in this period that consists of illustrative images in its preface. In Yang Hengda and Yang Ting's translation (2013), the internal verbal paratext is accompanied by pictures that visualise what is described by the preface. These illustrations are mostly presenting the context of Lawrence's literary creation and the circulation of *Lady Chatterley's Lover* in its original culture. A large number of visual materials concentrate on familiarising the readers with the profile of the author as well as his life experience, such as the author's former residence (6.3-9), the University where the author studied (6.3-10) as well as how the author was portrayed in different portraits (6.3-11). It can be noted that these neutral illustrations of the background of the author, on the one hand, can help the readers to grasp a more detailed understanding of the creator of the book while it, on the other hand, potentially provides more materials for Lawrence-related academic

studies.



6.3-9 Lawrence's former residence

真正的“查泰莱夫人”

劳伦斯真正的爱情是在一九一二年鲜花盛开的春日——

这一天，劳伦斯拜访了大学时代的老师厄内斯特·威克利教授，讨论是否能获得一所大学里的讲师职位。在教授家里，他意外结识了教授的夫人弗丽达并对她一见钟情。此后的几周中，他们的感情急剧升温，二十六岁的劳伦斯在弗丽达的心底

劳伦斯曾就读的诺丁汉大学有“大学公园”之称



011

6.3-10 Nottingham University, where Lawrence used to study
as a full-time student

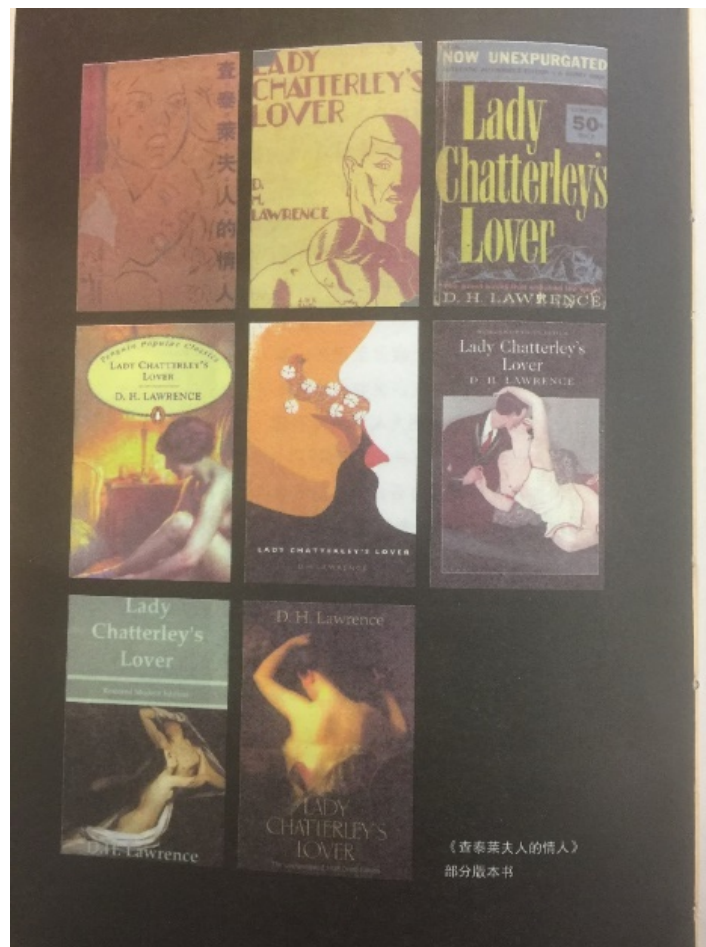


6.3-11 Different portraits of Lawrence

In addition to the contextualisation of the author, the paratextual design and acceptance of *Lady Chatterley's Lover* in its source country, as well as other countries, are also illustrated. Undoubtedly, the presentation of the fact that this book was a centre of attention in its source culture (6.3-12) could be a commercial strategy to convince readers in the target culture of the popularity of the source text while the other front cover designs (6.3-13) reflect the accustomed focus on eroticism. However, when placed in a preface that introduces the publication and legalisation process of this book, these black-and-white images, as well as the explicit cover images, are serve as evidence of the historical study rather than publisher-designed promotional materials.



6.3-12 People reading *Lady Chatterley's Lover* in London undergrounds on the day (3rd November, 1960) when this book was firstly released to the public



6.3-13 Front covers of different versions of *Lady Chatterley's Lover*

Overall, the images on the cover and inside the book of the translations of *Lolita* and *Lady Chatterley's Lover* during this time period reflect an obvious rebellion towards the previous visual presentations of these two works. It can be seen that the illustrative materials have retreated from emphasising the femininity of the main characters although the title and the theme of these two books are female-character-oriented. This revolutionary act in cover design indicates the publisher's confidence in the success of the product without any dependence on clichéd perceptions formed by the earlier publications.

Although it might be too rash to compare the visual materials in these retranslated works to previous ones in terms of faithfulness given that they are all just partial demonstrations of the text, there is no doubt that the relationship between the later visualisations and the translated texts has drastically changed. While the previous visual materials are mostly intervening with the reader's perception of the text, the later ones are performing as more neutral accompaniments without obvious intentions of guidance or promotion.

Meanwhile, the images are further supporting the idea that the publishers are aiming to reposition these two books as serious and educational reading materials that can even be accepted by readers who were conventionally believed to be excluded from the target readership, such as teenagers or serious readers. Apart from the fact that they will not be offended by these innocent cover designs, it is also argued that "images work by producing effects every time they are looked at" (Rose, 2012: 12) and "we never look just at one thing; we are always looking at the relation between things and ourselves" (Berger, 1972: 9). Based on these reflections, it can be noted that the relationship between the images and the readers has also gone through a significant change in these retranslations.

The visual materials in earlier translations are designed on the basis of the readers' preferences so that they are positioned more as goods for consumption that are inferior to the demands of the market. When the previous translations emphasise female characters and their sexual charm to the readers with an implication that they are aware of being stared at, the image may create an imbalanced relationship between the female characters and the viewers. As the woman presents herself on the book cover and "defines what can and cannot be done to her" (Berger, 1972: 46), she might simultaneously position herself as an object to be judged by the audience. When her image is intimately

related to the book in a way that the book is almost humanised by the woman illustrated by the cover image, the readers may also be given the impression by the image that the book can be treated in the same way as they view the female character. In this case, the visualisation is an unfaithful demonstration of the source text due to the fact that the original authors of *Lady Chatterley's Lover* and *Lolita* did not intend to create these two works for vulgar entertainment.

However, when the later retranslations barely connect the translated text with any female character who “is offering up her femininity” to the spectators (Berger, 1972: 55), they are more concerned with portraying these two books as objects to be sought out by the readers. When the plain, ambiguous or implicit cover designs are reluctant to reveal too much information about the translated text, the readers are required to invest more time and patience when reading the text in order to grasp its meaning. In this way, it is the readers who are compelled to actively pursue the books rather than the other way around.

6.4 Innovative paratexts on the basis of economic support

When the translation of these two representative works of eroticism progressed to the latest stage, the substantial contradiction between the readers' well-established stereotypical perceptions and their pursuit of new interpretations and presentations of these two works became obvious. Faced with this complex situation, it can be seen from the paratexts that the publishers are taking multiple strategies to remove their products from their fixed reputations while also offering several innovative conceptions to the readers. During this process, the paratextual elements of these translated texts have gone through significant changes that can be analysed from a micro and macro level.

On a micro level, the amount of paratexts is reduced compared to previous translations while the discursive style of paratexts has become more consistent. Specifically, the paratextual elements of one translated text are observed to be highly cooperative when they support each other and concentrate on making their points. Although there are cases where the paratexts are created by different people, they are still arranged in a harmonious way to serve a mutual purpose. In this process, the absence of some paratextual elements or the less manipulative style of the paratextual design do not necessarily mean that the publishers are decreasing their voices and reducing their authoritative controls over their products. On the contrary, it is very likely that they are becoming more certain of how the product should be presented and more precise about what kind of paratexts can be included and what should be ruled out based on their specific criteria.

This precision on paratextual design could also be reflected in their selection of the target readership. The more serious and academic paratexts are seemingly narrowing down the scope of target readers as they are specifically designed for those who are interested in the literary and educational meanings contained in these two books. However, when the readers who are not capable of deciphering the message veiled in the implicit paratexts are excluded, there are other groups of readers being incorporated in the target readership. Based on the foregoing analysis, young readers and well-educated readers are undoubtedly welcomed since the paratexts are actively presenting the educational and academic values of the books. Furthermore, the paratexts are not specifically targeting readers of any gender or present potentially offensive material in order to gain more attention or financial benefit. As the visual and verbal paratexts of all these translations do not show any biased and stereotypical opinions on either the female character or the male character, the readers, female

and male, are offered neutral interpretations. Meanwhile, as the publishers ceased to depict the sexual charm of females in the visual materials and included more reflections on feminism in the verbal paratexts, these new packages of retranslations are demonstrating their aversion towards the conventional portrayal of the female characters while they are also eliminating any potential content that may offend or even humiliate female readers.

On a macro level, the revolutionary changes in paratexts strongly apply unconventional methods to present these two books while they inevitably bring more risks to the commercial promotion of the products since there is no guarantee that the innovation will not result in backlash from the readers. However, all the publishers of these retranslations show more indifference to the financial benefit compared to the previous publishers when they abandoned the methods that can provide more assurance of selling the books. On the one hand, this may be due to the fact that the publishers were very confident about the appeal of these two books as they had already become symbolic goods owing to their translation history. On the other hand, this indifference towards economic capital might result from the positions occupied by these publishers in their field.

As it was illustrated in the above discussion, the publishers that produced these retranslations differ from the others due to their larger possession of economic and social capital. Unlike many of the local publishers that produced the earlier translations which were struggling to survive or were keen on making profits, the later publishers are mostly major publishing houses in China that are well-recognised by the consumers. Therefore, their large possession of “economic capital provides the conditions for freedom from economic necessity” so that they are able to “move towards the economically most risky positions” (Bourdieu, 1993: 67-68). Under this circumstance,

these publishers can afford to neglect the most commercially valuable aspects of their products and redirect their attention to the long-term investment that focuses on remaking the product more upmarket.

However, the risk taken for better social recognition is not a one-way speculation. While many publishers tend to borrow “brand name” (Maclean, 1991: 276) in their paratexts to grant more prestige to their products, the name of a well-recognised publisher can also function as a “brand name” that persuades the readers of the quality of the product. Therefore, the innovative or rebellious actions made by these publishers in the promotion of their new products are more likely to be tolerated or even expected by the target readers. This high tolerance towards the decisions made by the dominant publishers can simultaneously ensure that a new product sells well.

When these dominant publishers are making use of their economic and social privilege to innovate new products, some translators of these later translations are also given more credit in the paratexts. Although there is no doubt that position of the translator is subordinate to that of the original author and the translation industry is generally less-invested compared to other cultural industries, the translators of *Lolita* and *Lady Chatterley's Lover* are taken more seriously by the publishers who started to realise that the reputation of the translator can make a difference. This increased regard for the translator, or more “autonomisation” acquired by the translator over the years might be a result of the social realisation that being a translator should be considered as an independent profession that requires particular education and training. In another word, the “autonomisation” of translators is “correlated with the constitution of a socially distinguishable category of professional (translators) who are ... inclined to recognise the specifically intellectual or artistic traditions handed down by their predecessors” (Bouedieu, 1993: 112). When the

external social context was paying more attention to establishing specialised translation educational institutions, the professional translators of many literary works were more likely to be esteemed by publishers and the public.

Over the years of translation and publication of *Lolita* and *Lady Chatterley's Lover*, two well-known works of eroticism that caused heated debates in the history of both the source culture and the target culture, we have finally reached a stage where the publishers are occupying a more neutral position in presenting and discussing these two works. As the readers receive less interference from manipulative promotional elements and are provided with books that can be displayed on their book shelves and be included in their book collection, additional value is attached to these two literary works other than their artistic values. However, it should be noted that paratextual design of any style cannot escape the consideration of making profits in the competitive environment of the market. In other words, the innovation observed in the book package is carried out on the basis that the financial benefit is secured by other factors surrounding the publication of the book. Even many of the seemingly neutral paratexts, such as “a commemorative version” or “an authoritative version”, also implicitly contain the purpose of commercial promotion. Therefore, as these translations are allowed more space to reconstruct their reputation and approach different groups of readers, they are still intertwined with the fact that they are produced as both commodities and symbolic objects (Bourdieu, 1993: 113).

VII Conclusion

7.1 Summary of the research findings: erotic translation and Chinese society

This diachronic study of the translational paratexts of *Lady Chatterley's Lover* and *Lolita* in China over the past eight decades illustrates how changes on a micro level the paratextual designs reflect the changes in social conditions on a macro level. Specifically, these paratexts primarily reveal changes in three aspects: the socio-political and economic control of the translation field (the degree of autonomy enjoyed by the translator and the translation field), the relationship between the publisher and the translator as well as people's interpretation of the text. These three factors are woven into the conflicts between different agents or institutions within and outside of the translation field. The social task shouldered by translations at different times is heavily dependent on the assumptions made by the producers based on the environment of the market and the socio-political contexts. It not only leads to different promotional strategies for paratexts, but also generates different forms of legitimation.

In this process, the producers' struggles for survival and prospects are revealed in their quest for commercial success (economic capital) and/or their pursuit of peer recognition (symbolic capital). Any translation product contains two dualistic aspects in its profile: it is a commodity and a symbolic good (Bourdieu, 1993) simultaneously. These two aspects are either antagonistic or complementary to each other in the paratextual presentations, and their relative status largely determines how the readers perceive the product before they reach the text. When the institutional promotion of the product is carried out by the paratexts, some translators are given the chance to include their

own voice by being mentioned in or producing their own paratexts while the others' existence is suppressed. Through the reconstruction of the translation contexts aided by the paratexts, the (in)visibility of the translator is found to be determined by the position assigned to translation in the target culture and the social definition of translating as a profession.

The paratexts of the translation of *Lady Chatterley's Lover* in the 1930s depicts this work as enlightening society and desperately calling for recognition from peer producers. Since this version of the translation targeted the elite group of readers rather than the general public, it revealed an obvious indifference to economic profit. The plain visual design as well as the verbal paratexts of *Lady Chatterley's Lover* repeatedly reinforced the idea of it being a serious literary creation which triggered a re-examination of the conventional moral system in both the source culture and the target culture. At this historical moment, translation was considered as a method of regenerating the native literary field after it had sunk into a morass of non-creativity due to the national (the civil war between the Communist Party and Nationalist Party) and the international threat (the Japanese invasion of China). Consequently, the social task borne by the earliest translation was to raise the awareness of other literary producers and elite readers to the regressive state of the native literary field. Under these circumstances, eroticism in the text is interpreted by the paratexts as denoting high artistic creativity with socially enlightening connotations while its commercial value as an entertaining read was minimised.

The physical presentation of the translation of *Lady Chatterley's Lover* in the 1930s is a typical example of art pushing the boundaries as it strongly challenged the rules in the economic and political world by its strong intention to break from the general public or "non-intellectual fractions of the dominant class" (Bourdieu, 1993:

115). When the translators' as well as the critics' paratexts illustrate a strong intention to "guide the way in which the readers are positioned vis-à-vis the community depicted in the source narrative" (Baker, 2006: 134), the verbal paratexts invite target readers to compare their conditions of living to what is described in Lawrence's work so that they can be encouraged to recognise the dreadfulness of the national threat and are inspired to search for solutions. Interestingly, as a book that has been condemned as ideologically offensive, the verbal and visual paratexts of Rao Shuyi's translation reshaped it into a creation that rebelled against populist literature in the target culture. This revisionist reinterpretation of *Lady Chatterley's Lover* illustrates the marked authority possessed by the translator as a cultural mediator. In contrast, the prospect of being considered as the translator of the work was abandoned by Rao Shuyi when he used a pseudonym due to the social neglect on this profession and, possibly, the moral misjudgement on the topic of the text. However, the period after May 4th saw a burgeoning of translations of Western literature and the translator's voice was increased in multiple instances, the public's awareness of translation as an independent field of literary production was mostly still be insufficient. When the target culture revealed a strong request for translators' services, it perceived them to a greater degree as linguistic renderers and cultural communicators.

The period between the 1950s and early 1980s witnessed a large betrayal of Rao Shuyi's translation intentions. As the publishing industry in Mainland China, Hong Kong and Taiwan headed for different courses of development due to their different political environment, contrasts in paratextual design became very prominent in the productions of *Lady Chatterley's Lover* in these three regions. Although textual reproduction in Hong Kong and Taiwan was still heavily dependent on Rao Shuyi's translation, the highly commercialised

publishing industry of these two places impelled the publishers to repackage this translation as a consumer-oriented commodity as they lowered the cost and sought to make as much profit as possible. As a result, the promotion of eroticism that was downplayed in earlier versions of Rao Shuyi's paratexts was foregrounded as the producers unethically utilised exciting resources to maximise short-term commercial profits. As the publishers showed "the least resistance to external demands" (Bourdieu, 1993: 41) and linked their pursuit of legitimacy with "the choice of the ordinary consumers, the 'mass audience'" (Bourdieu, 1993: 50), they surrendered to the demands of the external environment and occupied a heteronomous position in the field of power.

Against this backdrop, the specific promotional strategies displayed a dependent relationship with other well-established or popular cultural elements. To categorise *Lady Chatterley's Lover* as a "Western *Jin Ping Mei*" or package it as a pseudo-Japanese product was to "reduce difference by assuming common ground" (Fairclough, 2003: 41) so that the readers could instantly recognise the elements that were more familiar to them. In this circumstance, the major task of the paratexts was not to indicate the distinctiveness of the product or seek new interpretations on the basis of the previous translation. The particularities contained in the source/translated text were minimised as it was produced to satisfy the preferences of the mass audience. Corresponding to this, the voice of the translator (Rao Shuyi) was silenced and eroticism was highlighted through the paratextual "temporal and spatial framing" of the text that embeds "the source text in a temporal and spatial context that accentuates the narrative it depicts and encourages [the target readers] to establish links between it and current narratives that touch [their] lives" (Baker, 2006: 112).

The translation of *Lady Chatterley's Lover* was also identified as a popular choice for handwritten copies during the Great Proletarian Cultural Revolution. As the later generation could still recall the extreme political control and the elimination of the ideologically offending literary works, their memory of *Lady Chatterley's Lover* was overshadowed by the intense cultural context that mystified this work to a large extent. When this translated work became unavailable to the public during the period of the revolution due to the political elimination of the "poisonous" reading materials, the secretly distributed hand-written copies and the self-made paratexts took the place of the commercialised products while they showed decreased motivation to gain long-term recognition or commercial profits, nor were they designed for the demands of the market. As the readers' consumption or copying of this work was embedded in the national trauma of that time, their perceptions of *Lady Chatterley's Lover* were inevitably recoded by the reading environment as the threat of being punished for possessing "illegal" literary works persisted for more than ten years.

Consequently, the end of the revolution did not mean an instant change in readers' and publishers' interpretations of eroticism translation. As people who experienced the Great Proletarian Cultural Revolution passed on their cultural memory of the tense situations of that ten years, "mistakes and inappropriate or out-dated knowledge can also be copied precisely, leading to the transmission of maladaptive information" (Laland and Rendell, 2013: R738). Meanwhile, the political situation in the post-revolution period still remained unclear to many producers although it became less hostile than it was previously. Thus, the producers during this period were positioned in a struggle between the commercial temptation to publish erotic translations and concerns over censorship. As some of them took the risk and launched the

projects, their precautions against political and cultural repercussions coexist with their intention to gain kudos from the public and their peer producers. The paratextual realisations of these conflicts resulted in the publishers' creating different voices within one book with each of them targeting a specific social group. The extensive and multifarious paratextual presence and the inconsistency between the paratextual elements make the publisher more a conduit for different voices than a single consistent voice. While the serious interpretations reduce the shocking effects of the eroticism-oriented paratexts, the publishers could entice entertainment-seeking readers by obviously promoting eroticism under the guise of culturally approved or politically legitimised interpretations.

An increase in investment in translation is also reflected by paratexts during this period as the translational significance is mentioned so that the readers are informed that they are being presented with a translated work. The highlighting of the translational features is also a way to illustrate the foreignness of the text, which answered the readers' demands for cultural intercommunication in an era of re-connecting with the outside world. While it is true that translation played an essential role in establishing new forms of literary creation when the established literatures were limited in resources (Even-Zohar, 1990), it was still considered as mediation between two languages and cultures with the translated text being inferior to the source text. Corresponding to this, translators were presented in paratexts as merely a functional component in the production of the text rather than as an individual with a professional and social background. The reductive presentation of the translation and the translator suggests that the linguistic profile of the translation was not taken as an important factor either by publishers or by readers in evaluating the quality of the product.

However, the high tolerance of a variety of opinions in promotional materials and the attention given to translational features were abandoned once again in the paratexts of the 1990s. As the publishing industry in China went into a state of chaos due to a lack of clear management strategy in an era of rapid development, the publication of some versions of *Lolita* and *Lady Chatterley's Lover* witnessed a near recurrence of the situation in Taiwan and Hong Kong between the 1950s and the 1980s when shameless appropriations of earlier translations materialised. However, this period also witnessed revolutionary interpretations of eroticist translations when some publishers decided to promote *Lolita* as a work with serious undertones. Simultaneously, the participation of translators in promoting the book was increased as they were allowed some visibility and to discuss the text as a translation. When two opposite promotional strategies confronted each other in the same period, the culturally stereotyped perceptions of these works started to be dissolved as an inclination towards declassification was established.

As the publishers became more precise in targeting their readership in the 1990s and the paratexts became more consistent, a dumbing down of the profile of *Lady Chatterley's Lover* and *Lolita* was revealed by both the eroticism-oriented and aestheticism-oriented promotions. While some paratexts persisted in presenting the morally appalling elements, others omitted or even beautified the controversial topic feared by the society. When *Lolita* was simply presented as a convincing love story or an illustration of the "kindness" of Mr Humbert, it was a passive reception and presentation of this morally offensive topic when the producer demonstrated an intention to conceal the fundamental depravity of the story. Thus, although the revisionist paratexts of *Lolita* that were non-gender-biased and inclusive of readers from different backgrounds appeared after a long time of misjudgement,

they were still haunted by concerns over the acceptability of the translated text and failed to redefine the text from a perspective that was not confined to the question of how to legitimise eroticism in the target culture.

The paratexts in the publications of *Lady Chatterley's Lover* and *Lolita* in the 2000s and 2010s were no longer overshadowed by the dilemma of presenting or concealing eroticism. A stronger sense of detachment between the text and the reader is created by the plainly designed visual paratexts while the verbal paratexts encourage the readers to view the text from multiple viewpoints. When the translation and publication of these two novels was taken over by major publishing houses in the industry, the paratextual design needed to live up to the brand name of the producer who had made a long-term investment in restoring the literary significance of the text and exploring its educational value. During this process, the appearance of new trends of thought, such as feminism, allowed the contributors of the paratexts to abandon previous moral judgements on the behaviours of the main characters and see the texts as avant-garde examples of their times. When "much of what has been culturally 'feared and dreaded' has changed over time and place" (Henderson, 2015: 17), works that were once condemned as morally corrupt and consumed as vulgar entertainment were now received as classics that deserve to be highly appreciated and carefully translated.

In this process, the translators were not only depicted as one of the most authoritative interpreters of the text, but also positioned as one of the most important factors that guaranteed the quality of the product. The paratextual appreciation given to the translator and his/her professional skills made the translator a less inferior character to the original author. The promotion of the translator as an individual with his/her own significance in the field suggests that people gradually

ceased to view translators merely as a functional collective that worked “for the market”. As their function was extended and the demands for their professional skills increased, they were now mostly viewed as working “for society” while they have become “pro-active within their field and their actions are mostly self-determined” (Wolf, 2017: 34). Although this is not to argue that translators can abandon the institutional and social norms in their work, the public’s perception of the role of the translator has undoubtedly changed over time so the autonomy granted to the translator and the translation field has also increased significantly.

Based on the interactions between the physical presentation of the translated text, the institutional manipulation of the products and the socio-cultural context of production, it can be noted that the paratexts in translations are not only a way of familiarising the target readers with the foreign text and easing the tension caused by the significant cultural gap, but also a reflection of the producer’s positioning of the product based on their understanding of the external environment.

In this diachronic analysis of the paratexts of the translations of these two controversial literary works, a reduction in source-text-orientedness is revealed while an increase in the autonomy of translation is apparent. As the later translations gradually extricate themselves from being considered to be inferior to the source text by claiming their own textual or cultural significance in the paratexts, they do reveal an inclination towards becoming a canonised version by stressing the faithfulness to the source text (Berman, 1990). This quest for canonisation departs from, but is not restricted to, textual faithfulness. Instead, it is illustrated by the paratexts in later retranslations as a statement or implication of being authoritative and

consecrated by the readers and professionals even though some of the translated texts are not adequately faithful. Thus, the paratextual reflections of the changes in retranslation cross a boundary in depicting the textual profile when they guide the readers to re-perceive the genre and the social identity of the translation product.

At the same time, the distinction between the features of popular literature and those of serious literature presented by the translation paratexts of *Lady Chatterley's Lover* and *Lolita* is not as clear as that proposed by Bourdieu. Apart from Rao Shuyi's translation that was strictly designed for the elite group and the highly commercialised Hong Kong and Taiwan translations between the 1950s and early 1980s, later retranslations and republications illustrate the co-existence of conflict and mutual dependence between economic legitimisation and symbolic recognition. Even the latest retranslations of *Lady Chatterley's Lover* and *Lolita* are not completely detached from the "interference of the general public" (Bourdieu, 1993: 116) although they imply a narrowing-down in the scope of target readership and a stronger intention to move away from the stereotyped label of popular literature.

7.2 Paratextual analysis in translation studies

The total or partial concentration on paratextual studies in the analysis of translation products is influential to our understanding of at least three aspects in the realm of translation studies. The first one is concerned with textual analysis in product-oriented research that aims to study the translated text from a sociological point of view. The most perceptible contribution of paratextual analysis is revealed through its function of enabling us to contextualise the text with greater accuracy and efficiency. As the paratexts "enhance, define, contrast with and distance" the text while they "define a relationship...between the creator or owner of a text on the one hand...and the public on the other,

between the senders and receivers of the message” (Maclean, 1991: 274), they can visualise the social discourse in which the text production is embedded as well as defining the producer’s positioning of the product based on which category of producer is socially defined (Bourdieu, 1993). The possession of this information may help researchers understand certain decisions made by the translator and the editor, such as the omissions, over-translations or under-translations found in the textual analysis.

At the same time, the design of the paratexts can also help us to understand the motivation for the publisher’s initiation of translation projects. Since the paratextual profile of a translation product can reflect the producer’s pursuit of certain kinds of capital in the socio-historical context, it is possible for us to observe the relationship between the style of the product package, the “weight of the different species of capital in the total volume of their assets” and the distribution of the powers of the agents in the overall social space (Bourdieu, 1989: 17) through the evidence for or the assumptions about the reasons for the (dis)appearance of certain types of paratextual features. In this process, the translation product, as a combination of the efforts input by the translator, the editor and the designer of the paratexts, is interwoven into the stream of historical development by the paratextual reflections of its possible connections with social trends. Thus, the study of paratexts can tell us what triggers the appearance and the disappearance of certain (re)translations and their status of existence within the social context.

What should be highlighted is that we should view retranslation not only as a cultural demand, but also as a result of the coordination with the economic and political power. While certain linguistic phenomena produced by translators can be interpreted from a cultural perspective, other producers (publishers, editors, critics, etc.)

are more inclined to translate the textual elements into a commercial product that is more easily accepted by the target market. While the author creates his own “physical and spiritual existence” rather than “attentiveness” to his readers, the translator serves the readers (Benjamin, 1923: 69). The institutional promotion of a translation would convert target readers into consumers who are influenced not only by the printed words on papers, but also by a product labelled by a brand name that is “built by corporations mostly to create associations in consumer’s minds between branded products and a desirable lifestyle” (Sekeres, 2009: 400). As the consumer-oriented elements in a book translate the profile of the text into visual materials and verbal interpretations, they are providing a service that allows the consumer to appeal for a voice that resonates with their personal tastes and socio-political demands.

The study of translational paratexts is also inspirational in the way that it reconsiders the performance of the translator in the translation product. The foregoing arguments have proven that “the printed word is a commercial commodity” (Pellatt, 2013: 86) that requires contributions from multiple parties to enable it to reach the audience. Certainly, this realisation is not to downplay the role of the translator in the whole process as he/she is still essential to the production. It is to remind the researcher that the translation product should not be merely studied as a text processed by a translator through his/her professional skills. Instead, it is necessary to consider the final output of translation as being a result of a “united labour” (Jansen and Wegener, 2013) that “starts with the client’s request for a translation and ending with its reception by other agents on various levels” (Chesterman, 2007: 173). Thus, it is to position translators in their socio-historical context and observe their negotiations with the challenges and opportunities offered by the situation as well as the

other agents involved in the process of production. In this way, translators are freed from the false accusation of being responsible for all the flaws contained in the text while the roles they play can be studied from a dynamic view.

In addition, the participation of the translator in the translation product is not restricted to a linguistic level. The paratextual profile of the translator is not always consistent with that revealed by the linguistic features of the translation. A translator can be very active in manipulating the readers' perception of the source text by his/her choice of translation strategies while he/she does not claim ownership of the text on the book package. When paratexts concentrate on the "consumability" of the text that is "imposed by editors and publishers partly in response to sales figures" and "connects the text to another relatively autonomous social practice (business of publishing)" (Venuti, 1986: 187), the authority of the translator presented by paratexts is determined not only by his/her contribution to the linguistic mediation between the source text and the target text, but also by the development of the publishing industry, the educational background of the target readership as well as the position of the translation field in the social context. Thus, the analysis of translatorship assisted by paratextual studies can provide us with important contextual information that can help to explain particular decisions made by the translator while the (in)consistency of the translator's visibility in paratexts and texts is another interesting topic for future studies.

The analysis of paratexts, diachronically or synchronically, not only reveals the specific promotional strategies and the preference of a certain social group within a period of time, but also visualises the "state of struggle" between different participating agents and describes the "frontier delimiting the territory held by the competing agents" (Bourdieu, 1993: 42). The genre of the text, the profile of the publisher,

the autonomy enjoyed by the translation field and the interpretation of the text suggested by the paratextual features represent the institutional categorisation of the text (popular literature or elite literature; pornography or classic; educational or entertaining, etc.) as well as the positioning of the frontier between two opposing categories. The paratextual studies make it possible to see how some publishers gained power or were allowed to re-negotiate or cross the existing boundary while the others are more submissive to the structured rules of the existing category. Awareness of how publishers are led to make choices in a specific social context may help us presuppose the course of development in the near future of the translation field and the publication industry.

Apart from the general social context and the development of the translation field, the autonomy given to each producer is also partially determined by the degree of the target readers' familiarity to the source text and its previous translations in the target culture. This is more obviously revealed by retranslations whose profile has already been well established by its predecessors so that later producers are given less autonomy to "reject external determinants and obey only the specific logic of the field" (Johnson, 1993: 15) whereas the paratextual presentation of the first translation of a (infamous) source text can enjoy more freedom in interpreting the text due to the readers' lack of prior knowledge to the story as well as the absence of competitors (other translations of the same source text). As a result, it can be less risky for the first translation to have a revisionist interpretation of the source text while the later translations should balance the contrast of their own promotion of the text and the established images structured by previous translations. Thus, the existence of previous translations and the competition between different producers should also be included as epitexts in our study of paratextual items.

7.3 Limitation of the research and potentials for future studies

As a study that concentrates on translational paratexts, the present research is not accompanied by a discussion of the textual profile of the translated text due to the limitations of space and the scope of the research. While the paratextual features reflect the institutional inclinations and the pooled labour of different agents before the product is launched to compete in the market, the textual elements may present intentions that either comply with or contradict the style of the package. Thus, to observe the relationship between the translator's interpretations of the source text based on his/her professional skills and the institutional imaging of the final product can also be of great help in determining the social status occupied by the translators and their struggles or compromises with the contextual factors.

At the same time, due to the restrictions of the practical situation, I have not been able to collect more data through face-to-face interviews or online interviews (many translators are not accessible and many publishers are unresponsive). Thus, many arguments are primarily based on assumptions made from an analysis of paratexts items and the socio-political environment. Fortunately, many paratextual features in the translations of *Lady Chatterley's Lover* and *Lolita* show obvious reflections of connections with their contexts so that discussions can be carried out based on reasonable assumptions. However, there are still some cases where the research objects are not adequate for further analysis, such as the unavailability of hand-written copies from the Great Proletarian Cultural Revolution. In these cases, the restriction of the research materials leads to a limitation in the scope and the depth of the analysis.

Thus, future research on paratexts in translation studies might find more substantiation from an engagement with textual analysis

which can review the participation of the translator. For text-oriented research, an inclusion of paratextual analysis may help the researcher to establish the criteria or define certain perspectives for selecting data from a large mass of textual detail. The research scope can be extended to other genres of text that are loaded with cultural implications. At the same time, an integration of more field work that involves interviews with editors, translators and designers might also bring greater possibilities to this sociological approach to translation studies with stronger support from the background information provided by socialised agents. In this way, research in the realm of translation studies could be granted more opportunities to cross boundaries and engage with more interdisciplinary research methodologies and viewpoints.

As paratextual analysis reveals its importance to translation studies both as a topic and as a method of research, it also inspires researchers to redefine their range of studies and to reconsider the social identity of a translation product. As the publishing industry nowadays is undergoing rapid development in most countries in the world with the emergence of electronic devices and new technologies in typography, it can be easily foreseen that the text as well as the packaging materials will witness more revolutionary changes in the near future. As the transfer between the source text and the target text still primarily relies on the decision-making of the translator who is less influenced by the technological developments in the publishing industry, the packaging elements, on the contrary, are more responsive to the transformations in readers' reading habits and preferences as well as the demands of the market. This can be more obviously seen in republished books in which the textual contents remain the same while the paratextual elements seek to provide readers with a new reading experience. Thus, the paratextual elements in the translated text should

be given more attention in future studies for their growing importance of keeping the text in touch with the time and negotiating with the ever-changing demands of the external environment.

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